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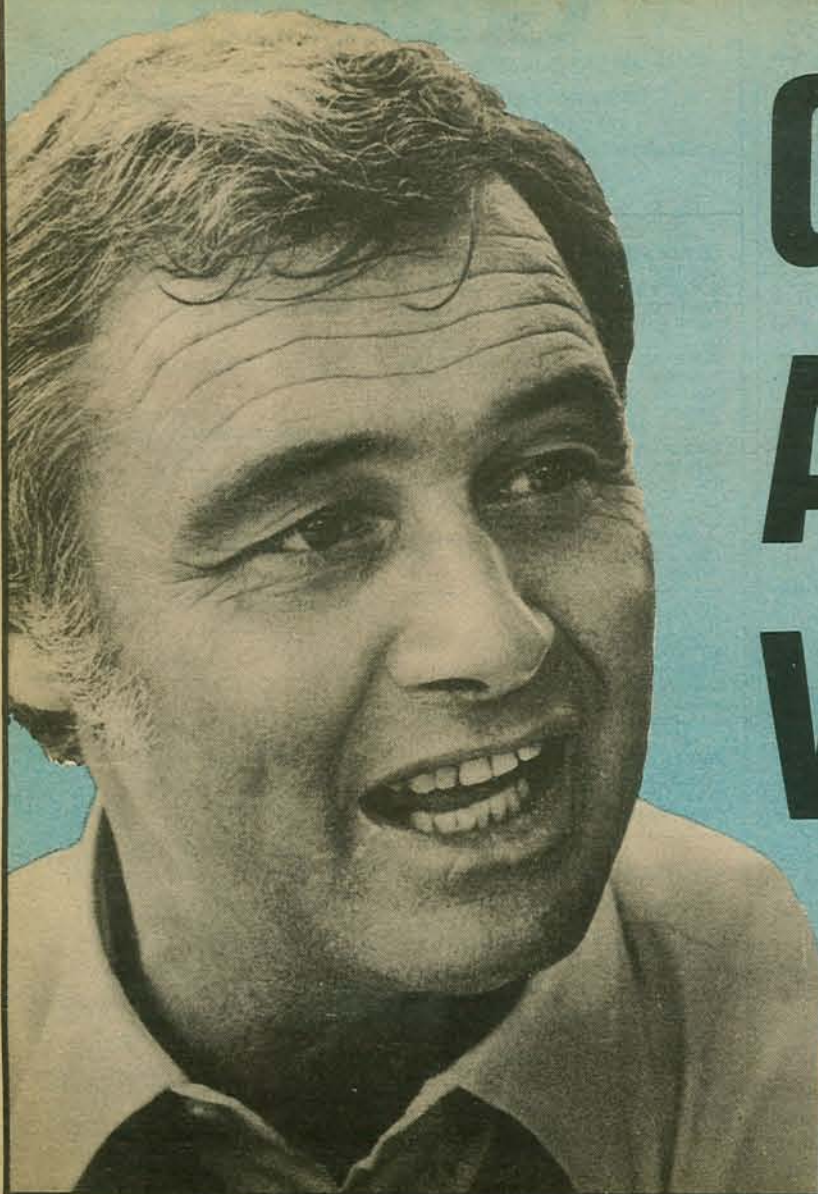
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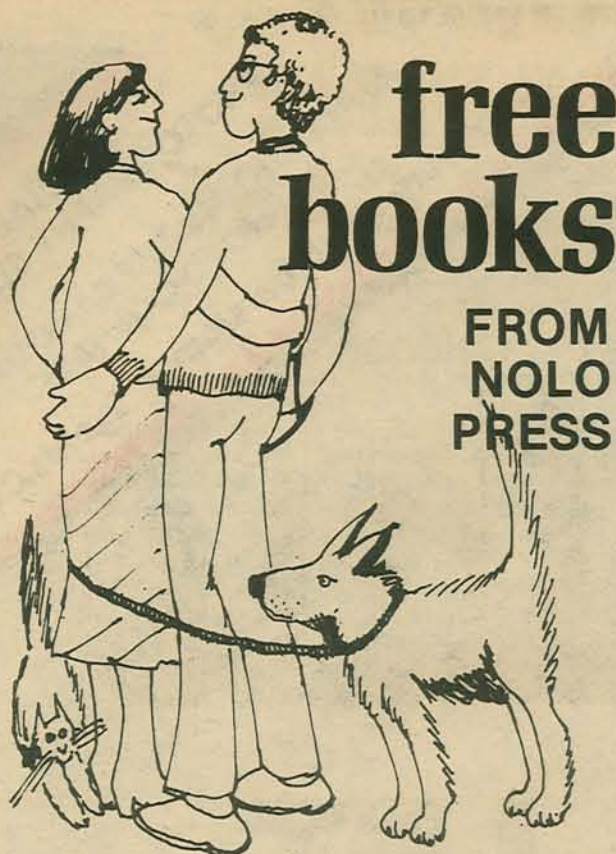
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HOW THE D.A. LET DAN WHITE

GET AWAY WITH

MURDER





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POLITICAL ALERTS AND EVENTS

BY SUSAN FERRELL

San Franciscans for Public Power, a citizens' group working to get the city to do a study of the feasibility on buying out PG&E so the city can distribute its own cheap public power, meets every Thursday at 7:30 pm, City Hall, Rm. 254. All interested people are invited to attend. For more information, call 648-3742.

PHONE IN NOW FOR THE GOODMAN BUILDING

BY SUSAN FERRELL

Round Two for the Goodman Building is up before the Board of Supervisors' meeting on Monday, May 28: a resolution asking the U.S. Department of Housing and Urban Development (HUD) to withdraw its Section 8 (rent subsidized housing) funds from use at the Goodman Building.

Developer-designate Alan Wofsy has been awarded \$450,000 to rehabilitate the building and the adjoining Myrtle Street flats and \$154,320 annually to subsidize rents. Rents for the studio apartments with kitchen and bath would be \$265 a month. The Goodman Group, a corporation composed of residents of the building, has a plan to buy the building from the Redevelopment Agency, bring it up to code and rent the units with shared kitchen and bathroom facilities for \$80-\$115 a month, at no cost to the taxpayers.

Under Wofsy's plan, each unit of housing would have a kitchen and bathroom, as required by HUD regulations, taking up all the studio space now used by the working artists who live in the building. Under the Goodman Group's plan, the layout of the building would stay virtually the same, allowing the continuation of a 73-year-old tradition of use of the building as living/working space for artists.

Call your supervisor and Mayor Feinstein and urge them to support the continued use of the Goodman Building as living/working space for artists. The resolution coming up on Monday is an important one—if it loses, the Goodman Group's only hope lies in winning their pending lawsuits against Wofsy and the Redevelopment Agency. And we all know how that worked for the I-Hotel. The building has been demolished, and the court still hasn't ruled on the case. The phone number for the mayor's office is 558-3456, the supervisors' office, 558-3184.

P.S. As for the resolution passed unanimously by the board on Monday, May 14, asking the mayor to urge the Redevelopment Agency to halt eviction proceedings against tenants of the building, it's already hit a snag.

LECTURES, FORUMS AND CONFERENCES

"Native American Perspectives" is a four-part series sponsored by the Committee of Concern for the Traditional Indian, a local support group working to assist traditional Indian people in cultural, educational and political ways to preserve traditional lands and ways of life. The first program, "Prophecies and the Spiritual Way," will be presented on Fri/25, 7:30 pm, Mission Cultural Center, 2868 Mission, SF, \$2 donation. Other programs include "Urban Survival," "Women's Voices" and a children's program. Call 821-1155 for more information.

"Art and Propaganda," a forum featuring Jay Kinney, cartoonist for In These Times newspaper and editor of "Anarchy Comics." Presented by the San Francisco Socialist School, Fri/25, 8 pm, 777 Valencia, SF, \$2, 221-3333 ext. 153.

ARTS AND ENTERTAINMENT

"African Liberation Day" on KPFA, 94.1 FM, will be a full day of African programming, including African music and interviews with Robert Mugabe and Joshua Nkomo, leaders of the Zimbabwe Patriotic Front Guerilla Alliance, Justin Nyoka, a BBC correspondent who has traveled through guerilla zones and Randall Robinson of TransAfrica. The station is trying to raise money for food and medicine for Zimbabwe refugee relief. For more information, call 848-6767.

The Berkeley Free Clinic celebrates its tenth anniversary with a benefit concert and dance featuring music by the Natives, Anna Perez and Honey Davis and poetry and a special performance by the Black Rose Theater Collective. A benefit for the Center for Independent Living, Fri/25, 8 pm, 2549 Telegraph, Berk., \$3, 548-1666.

On Friday, May 18, Mayor Feinstein sent the resolution back to the board, without her signature. (It goes into effect, anyway.) Peter Nardoza, a Feinstein aide, told the Guardian the mayor didn't sign the resolution because staff members of the Redevelopment Agency told her the developer claims he has not been able to enter the building to take measurements he needs to complete his plan.

Residents of the Goodman Building claim they have never denied entrance to either Wofsy or representatives of the Redevelopment Agency. Martha Senger, a painter and long-time resident of the building, told us, "There was only one day in the history of our dealings with the Redevelopment Agency that we attempted to keep them out. That was on May 14, the day we thought the agency would serve us our eviction notices, and they didn't even show up that day." As for Wofsy,

Senger says, "He's never asked to come in the building. We haven't seen hide nor hair of him in two years."

In a letter sent to the supervisors with the unsigned resolution, Feinstein stated her intent to hold a meeting between members of the Board of Supervisors, the Goodman Group, the Redevelopment Agency and her staff "to secure agreements which will allow the developer to proceed with the completion of his proposal for redevelopment . . ."

It is clear that the mayor is trying to narrow the scope of the problem and avoid the real issues at hand—the city's housing situation, the Redevelopment Agency's policy of consistently considering the interests of the developer over the interests of the tenants and, of course, the Manhattanization of San Francisco, which the planned destruction of the Goodman Building represents so well.

Bay Guardian

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(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861.)

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HOW DISTRICT ATTORNEY JOE FREITAS'S OFFICE BLEW THE DAN WHITE MURDER CASE

*The friendly confession to White's old softball coach
The DA's failure to counter the psychiatric defense*

BY ROBERT LEVERING and
DAVID JOHNSTON

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"**H**e got away with murder," chanted several thousand

San Franciscans on the steps of City Hall shortly before some of them began throwing rocks through the building's windows and tearing off the metal ornaments of its facade.

When dozens of helmeted police brandishing their yard-long nightsticks showed up to protect the building from further damage, the hostile crowd reacted even more angrily. "White was a cop. White was a cop," hundreds of them shouted in unison.

For the next five hours, hundreds of blue jumpsuited cops battled the embittered mob, but still the rioters managed to torch at least 15 police vehicles and caused several hundred thousands of dollars' worth of damage.

By morning, the police had restored order in the city. But the sense of betrayal felt by many San Franciscans after the Dan White jury returned a verdict of manslaughter seems too great to be squashed by police clubs or glossed over by mayoral entreaties to reason and calm.

In short, the criminal justice system has broken down in San Francisco. To discover how this happened, we have to look

carefully at Dan White's trial. A close examination of the strategies employed by the public's representatives—the district attorney's office—shows that the breakdown began almost as soon as Dan White walked into Northern Station, less than an hour after he had gunned down Mayor George Moscone and Sup. Harvey Milk.

Our analysis of the Dan White murder case raises disturbing questions about how vigorously DA Joe Freitas's office prosecuted the Dan White case. It raises questions about whether White got special treatment because he was a former cop. And it raises questions about whether the DA's office fully understood the political nature of the Moscone-Milk slayings or made an effort to represent the gays or other minorities that the late mayor and supervisor championed before White killed them.

POINT ONE: THE FRIENDLY "CONFESSION"

People who attended the White trial point to White's taped "confession" as the turning point in the case. Five jurors wept openly when they heard an emotional White describe the killings to Police Inspector Frank Falzon less than an hour after the killings. Significantly, Falzon not only knew White as a fellow San Francisco police officer, but he was once White's softball coach. The conversation reads more like a religious confession of moral wrongdoing than a typical police interrogation, even though White showed not the

slightest remorse on the tape.

Falzon opened the conversation by saying that "normally . . . we ask questions" but in this case, because "I'm aware of your past history as a police officer and also as a San Francisco fireman, I would prefer, I'll let you do it in narrative form as to what happened this morning."

Falzon's tack could have been to let White talk freely and then to ask probing questions about the murders. But no. After White rambled on about his financial problems, Falzon asked, "Can you relate these pressures you've been under, Dan, at this time?"

How much more sympathetic a question could Dan White have been asked at the time? White had just murdered two elected officials, but the policeman supposedly interrogating him seemed to bend over backward to have White present material that would be extremely useful to the defense and not to the prosecution.

What's worse, Falzon never pursued any of the damaging revelations White made during the interview. For instance, White admitted he had last worn his gun "a few months ago." Yet Falzon never asked him specifically why he took the gun with him on Nov. 27 just before his meeting with the mayor. Nor did Falzon ask White why he reloaded the gun in his office just prior to meeting with Milk. By not asking those significant questions, Falzon did not get to the heart of the extent of White's premeditation.

Falzon also didn't ask other obvious follow-up questions of White, such as how he entered City Hall with a gun or why he was carrying extra bullets. Nor did Falzon pursue White's admission that White didn't want to tell his aide that he had a gun when she drove him to City Hall that morning. Nor did Falzon ask White about the coup de grace shots that White fired into the backs of his victims' heads as they lay helplessly on the floor.

Taken as a whole, Falzon's interrogation was so friendly it sounded as if it could have been conducted by a defense attorney rather than by a police officer. In fact, several reporters have stated that the defense planned to introduce White's "confession" into evidence had the DA's office not done so.

We called Assistant DA Tom Norman, who prosecuted the case for the city, to ask him why he placed White's "confession" before the jury. Norman said he thought Falzon's interrogation was no better than "average" and that "I would have handled it differently." Norman said that although he learned shortly after the arrest that Falzon was going to interview White, Norman did not suspect at the time that Falzon "was acquainted with him." Nevertheless, Norman insisted, "I had to put that [tape] into evidence. It would have looked like we were trying to hide something not to introduce it. Besides, it contains some awfully damaging admissions."

Even granting that the prosecution was duty-bound to introduce White's "confession" into evidence, Norman still had the option of treating the Falzon interrogation as something that would produce sympathy for the defendant but had some "damaging admissions." In other words, Norman could have told the jurors he intended to introduce the taped interview into evidence but warned the jurors about the relationship between Falzon and White and indicated that he considered the taped "confession" to be seriously deficient.

Why didn't Norman present the tape in that manner? Norman declined to give us a direct answer to that question and only reiterated his point that he thought the confession was "damaging" to the defendant.

Could it be that Norman declined to take this tack because it would have meant that the prosecution would have been seen to undercut the police department and its chief homicide investigator, Frank Falzon? Norman again had no direct response to that question.

Unfortunately, the fact that the DA's office did not decide to attack Falzon's shoddy interrogation of White goes to the core of the breakdown of the legal system in this case. Because he presented Falzon as a star prosecution witness, he was doubly hurt when the defense got the judge's approval to ask Falzon what he thought of White

continued next page

THE NIGHT OF FURY BEGINS

Below:
8:30 p.m., May 21: the crowd swells toward the Polk St. door of City Hall.

Right:
9 p.m.: the tac squad and the demonstrators eye each other through the broken doors at City Hall.



PHOTO BY JAK TANENBAUM

continued from previous page

as a person. Because Falzon acknowledged freely under defense cross-examination that he liked and admired White, the prosecution's star witness was turned into one of White's strongest character witnesses.

In short, ex-cop White got his first big break because 1) he was interrogated by his friend and admirer Frank Falzon, and 2) the DA's office did nothing to criticize the police handling of the "confession." Put another way, the lurking suspicion around the city that White got off because he used to be a policeman is amply supported by any close examination of the circumstances surrounding the friendly "confession."

POINT TWO: THE FAILURE TO COUNTER THE PSYCHIATRIC DEFENSE

The prosecution failed to counter effectively the psychiatric case mounted by the defense. Thus, the defense was able to portray White as a hardworking, law-abiding supervisor who became depressed under the burden of a heavy workload and financial pressures, and who finally snapped when he learned he would not be appointed to the seat he had resigned. The prosecution didn't bring out White's past emotional volatility or his tolerance for violence in political life, and it never independently investigated White's psychological history.

Norman told the Guardian he didn't know defense attorney Douglas Schmidt would employ psychiatric testimony. But Schmidt planned from the outset to erect White's entire case around a psychiatric defense. (A copyrighted story by Jim Wood in the May 22 Examiner detailed the defense strategy in the case: "Schmidt and [co-defense counsel Stephen] Scherr sought out psychiatrists and psychologists of differing persuasions, the idea being to openly dissect White's psyche, to give the

jurors as many possible insights from as many views as possible," the Examiner reported.)

Ultimately, the defense presented a total of four psychiatrists and one psychologist, using them in White's place to describe the killings from White's point of view, in psychiatric terms favorable to White. For example, the final defense psychiatrist was Dr. Donald Lunde from Stanford who, like the other psychiatrists before him, testified that White was depressed at the time of the killings, could not deliberate or premeditate and was mentally unable to harbor malice. In short, according to Lunde and the others, White couldn't be convicted of first degree murder.

In rebuttal, Norman presented a single psychiatric expert, Dr. Roland Levy of the Langley Porter Neurological Institute, who was the only psychiatrist to interview White on the day of the killings. Levy testified that he found no evidence of mental disorder and believed White did have the capacity for malice, premeditation and deliberation, and thus could be convicted of first degree murder.

Schmidt, in cross-examining Levy, successfully demonstrated how Levy could not rebut the defense psychiatrists because Levy had not followed up on his examination of White and had not sought information from White about his mental state in the weeks before the killings.

Why didn't Norman produce his own battery of expert witnesses who had adequately prepared and researched White's mental state, when the case had so clearly developed into a battle between psychiatrists? Norman told us that since he didn't know Schmidt intended to use psychiatric testimony until the trial began, any additional psychiatric examination of White beyond Levy's interview would have had to be conducted with the trial in progress. "We would get what they want us to

get," Norman said. "We're not going to get something that's pure," Norman said.

Had Norman attempted to probe into White's private and public life, he could have told the jury of numerous instances in which White, far from acting as the upright, conscientious supervisor, had a history of violent behavior and had condoned violence as a fact of political life.

In fact, while Sups. Carol Ruth Silver, Lee Dolson and Quentin Kopp testified about White's performance as a supervisor, none of the several supervisors and their aides we interviewed recalled having been questioned in detail by prosecution investigators about White's behavior and performance prior to the killings. Instead, they told us, the interviews centered primarily on what the supervisors and aides saw and heard on the day of the killings. For example, Walter Caplan, an aide to Sup. Silver, told us he was asked by the prosecution to check into White's attendance record at supervisors' meetings, but was never asked about White's behavior prior to Nov. 27.

Here are some examples we have turned up of White's erratic behavior and tolerance for violence:

•In February 1978, Ray Sloan, who was White's campaign manager and aide, along with several other individuals roughed up two Catholic Social Services organizers who attempted to sit in on a public meeting at Hillcrest High School in the Portola district. The meeting had been called to discuss opposition to the Convent of the Good Shepherd's plans to situate its Youth Campus for emotionally disturbed teenagers on the University Mound property on Cambridge Street.

Tony Fazio, one of the Catholic Social Services organizers involved in the incident, told us, "Before the meeting started, Sloan came up to us and asked us to leave. I told him it was a public meeting and they'd

have to carry us out. Then there was a lot of pushing and shoving, and it escalated into an incident, a real scene. And White was there standing over in a corner. He watched it all happen without doing anything."

Fazio said, "It was weird to see a city official allowing a member of his staff to attack a citizen." Several days after the incident, which was reported in the March 8, 1978,

By killing Moscone and Milk, White set back his liberal enemies as effectively as if he had staged a full-blown military coup

Examiner, Fazio went to see White at his City Hall office. Fazio complained about White's inaction during the incident and told him it was White's responsibility to help quell the increasing tension in the neighborhood over the Youth Campus. "I told him he was inciting people and that it could lead to violence," Fazio said. "I don't remember his exact words then, but he said something like, 'Well, if that's the way it is, then that's the way it is.'" Fazio told us he was never contacted by the prosecution about the incident.

Later, in a 6-5 vote, the supervisors decided to approve the Youth Campus, after White had told neighborhood groups he had the votes to kill the project. One vote White had counted on, but didn't get, was Harvey Milk's. Several supervisors' aides have told us this issue contributed to the enmity between the two supervisors.

•Again in February 1978, White demonstrated his tolerance for violent political behavior when Sloan was involved in another incident. This time Sloan forcibly ejected Bruce Rafel, a former aid to Sup. Ron Pelosi, from a White fundraiser held at the Galleria, a South of Market meeting hall.

A supervisor's aide who learned of the incident later complained to White. "I went to Dan's office," the aide told us. "I was upset and disappointed. I told him I thought he was responsible. He told me he knew Sloan did it. He condoned it. I think he said, 'I stand by what he does.'" Neither Rafel nor the supervisor's aide involved was called to testify in the trial.

•White himself engaged in bullying behavior as recently as last November when he personally, along with several supporters, went to a rally called by his political opponents in District 8 and broke up the meeting.

In fact, White had a history of emotional volatility going back to at least the early 1960s when he was in high school. One example was reported in the San Francisco Progress on its sports page on Dec. 1, 1978, in a story by Bill Paterson.

Paterson's story was based on an interview with James Witt, who was White's baseball coach at Wilson High School. Witt told Paterson he recalled one game vividly:

"At one point in the game," Paterson reported, "Wilson had a

runner at third base and there were less than two outs. It was a close game. White was batting.

"Witt wanted White to squeeze bunt, and gave him the sign. Witt said White acknowledged the sign, then proceeded to swing away. Witt couldn't understand the defiant action because White was a student of the game. Besides, White was a fine bunter who might have been able to turn it into a base hit.

"Witt told White he was benched. At that point, the intense young man appeared quite upset. He began to yell at his coach, according to Witt.

"He completely lost his cool," Witt explained. "He took off his uniform top and threw it at me." "The incident shocked Witt. The young man he respected so much, and counted on for leadership, had thrown a fit in front of a crowd." Witt was never called to testify at the trial.

Why didn't Norman dig into White's past and develop these incidents at the trial to undercut the defense contention that "a man with a background like Dan White simply does not go out and shoot two people like George Moscone and Harvey Milk unless something's terribly wrong," as Schmidt summed up White to the Examiner on May 22.

Norman told us he was aware of the Fazio incident as well as James Witt's confrontation with White. Of White's high school outburst, Norman said, "That's an awful long time ago." Of White's tolerance for violence in politics, Norman said, "I don't share your enthusiasm for that one. As a matter of fact, the admissibility of that seems pretty tenuous to me."

We asked Norman if it was any more tenuous than the testimony that White sat at home eating Twinkies, which was introduced by the defense as evidence of his "diminished capacity." "Oh, they got that in as the basis of the psychiatric opinion that he was depressed," Norman told us. The prosecutor added that the incidents in which White condoned violence do not "clearly establish his violent behavior."

We put these same questions to Charles Breyer, DA Joe Freitas's chief assistant, after trying twice to talk to Freitas directly about his office's prosecution of the case (the DA failed to return our phone calls by presstime). Breyer told the Guardian that if the prosecution had probed into White's past at the trial and brought out the details of these incidents, the defense would have been likely to argue that "White had a long history of instability that grew progressively worse." But Breyer conceded, "It might have caused the jury to have less sympathy for White."

POINT THREE: THE OVERLOOKED POLITICAL MOTIVES

The DA's office conceived of and presented the White prosecution as a typical murder case rather than as a political assassination.

Assistant DA Norman, in fact, expressly told us he did not consider the murders to be politically motivated. "He assassinated George Moscone to retaliate for George's not reappointing him like he promised him," Norman said. "But, I mean, it's not a political

THE WHITE RABBIT



by David Omar White



assassination like a guy that has certain political ideals and beliefs that he's clinging to."

Norman's attitude indicates that the prosecution saw the case in extremely narrow terms—basically as a personal feud between White and Moscone/Milk over the issue of White's reappointment to the board. Such a narrow view, however, does little to explain how White could have been so upset

The DA didn't treat Dan White as a political assassin because it would have meant criticizing the police

about the situation. Without a careful explanation of White's political motivations and his long-standing feuds with Moscone and Milk, (see "Why the city's first gay supervisor was shot," by Robert Levering, Guardian 11/30/79) Norman was unable to offer a satisfactory explanation of the murders. Without a coherent prosecution theory about why White decided to murder the two men, the jury was left with the much more sensible defense theory that White simply "snapped" under the pressures of his financial problems and his frustrations as a supervisor.

Furthermore, without this essential political background, the jurors were obviously susceptible to the emotional sympathy the defense generated for White and his family.

The DA didn't lack evidence of White's longstanding political hostility toward Moscone and Milk. To begin with, Moscone and White were constantly at opposite ends of political disputes in the city. Part of the conflict was simply that the mayor was a political liberal who had made his reputation as a champion of the poor, especially by introducing countless measures on their behalf as a state senator.

By contrast, White openly described himself as a conservative. He campaigned for supervisor as a crusader against "social deviants" and the city's "criminal element"—phrases White used on campaign leaflets that were understood throughout his district to be thinly disguised references to gays and blacks. Once on the board, White ingratiated himself with the city's rich and powerful interests (including most notably Warren Simmons, whose Pier 39 development White fought for as a supervisor and from whom White later leased his Hot Potato fast-food stand).

Milk was not only a political liberal like Moscone, but as an open gay he was also clearly among those whom White considered "social deviants." Although the two men evinced some initial friendliness when they were first elected, they were never close. White was the

continued next page

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continued from previous page

only supervisor to vote against the Milk-sponsored gay rights ordinance, and on more than one occasion he expressed his opposition to gay-supported legislation. Only once did Norman insert evidence of White's anti-gay bias into evidence—and that was done only as a small part of Sup. Carol Ruth Silver's testimony when she mentioned White's anti-gay tirade against the closing of Polk Street on Halloween.

In other words, the prosecution could easily have pictured White as an anti-liberal, anti-gay politician who fought long and hard against the very issues and causes Moscone and Milk championed. Once elected, White frequently found himself outsmarted, outflanked and outvoted by the liberals at City Hall, who were often led by Moscone or Milk. Countless people inside and outside of City Hall could have testified to White's continuing political conflicts with the two men he eventually murdered.

If this more politicized explanation of White's rationale for the assassinations had been adopted by the prosecution, the DA's office could have shown how those political factors intensified after White announced his resignation from the board. His conservative political allies, in particular his friends in the Police Department, realized that without White they would lose a major voice at City Hall. So they began to put pressure on him to get his seat back. When Moscone indicated he wasn't going to reappoint White, it became clear that the liberal mayor was bowing to pressures from the liberal community (including Milk) to take the White resignation as an opportunity to replace a conservative with someone more closely allied with the mayor.

By going to City Hall and killing both Moscone and Milk, Dan

White set back his liberal enemies as effectively as if he had staged a full-blown military coup. To have explained in detail the political background and motivations for White's actions, the prosecution could have gone far to explain both the actual malice he demonstrated toward his political enemies and the reasons the murders could easily have been premeditated.

This politicized version of White's motivations also serves to explain White's seeming lack of remorse about the killings immediately after they took place. This lack of remorse is clearly evident even in his friendly "confession" and in the testimony of Dr. Roland Levy, the only psychiatrist who interviewed White directly after the killings.

But the lack of remorse was also evident by White's behavior in jail on the initial days of his incarceration. According to a story by Warren Hinckle in the May 23 Chronicle, then Undersheriff James Denman was willing to testify that White was very calm and self-assured at that time. "He was polite, purposeful and deliberate," Hinckle quotes Denman as saying. "There were no tears. There was no shame. Even when he was strip-searched and dressed in a jail jump suit he didn't show any emotion . . . He was perfunctory and businesslike, very controlled."

Part of the reason for White's apparent cool might be that he—like many political assassins in history—knew he had support for his actions. Hinckle quotes Denman as saying, "It all seemed very fraternal. One police officer gave Dan White a pat on the behind when he was being booked—sort of a 'Hey, catch you later, Dan' pat. Some of the officers and deputies were standing around with half-smiles on their faces. Some were actually laughing . . . The attitude of most of the cops I witnessed seemed

to be that Dan White had done something they were not unhappy about."

But the DA's office didn't call Denman to testify, just as it didn't call others who could have provided ample evidence about the political nature of White's behavior. Why wasn't Denman called? Hinckle quotes him as saying he believed he wasn't called because of "political decisions" made by the district attorney's office about the case. Denman says the prosecution did not want to go into "the connection between police attitudes towards gays and liberals and Dan White's state of mind."

In other words, the prosecution apparently shied away from politicizing the case because it would have placed the DA's office in the uncomfortable position of criticizing and alienating the police department. It could easily have polarized attitudes in the community about hostility on the part of an all-American ex-cop named Dan White and his supporters within the police department toward the leader of the city's homosexual minority.

To have pictured Dan White as a political assassin might have made conviction more possible because it would have created a plausible explanation for his actions. But it also would have meant the DA's office would have to clearly take sides against an ex-cop and try to generate sympathy for a self-professed homosexual.

That's why thousands of gays and others instinctively reacted with outrage at the verdict. They knew their public prosecutors had failed them. In a society committed to equal protection under law, no one methodically snuffs out the lives of two popularly elected officials at work in their City Hall offices and walks away with the lightest possible sentence.

STRESS WARS, VIGILANTE JUSTICE AND A SADISTIC POLICE SWEEP

BY PAUL KRASSNER

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You got the feeling that Dan White's attorney, Doug Schmidt, had never said "bullshit" in front of his mother before. But she was sitting in the courtroom, and he had to use that word in asking Carol Ruth Silver if that was how she had characterized the defense in this trial.

Thus was Supervisor Silver able to provide the jury with presumably their only input from the outside world. However, she did not say on the witness stand what she

once said in a KQED interview—that she might have been the third victim of Dan White had she not stayed downstairs for a second cup of coffee that morning.

Prosecutor Tom Norman asked Silver if she had ever heard White make any anti-gay statements. She told of his "long diatribe" during a debate about the annual Halloween closing off of Polk Street—"a hostile speech about how gays' lifestyle had to be contained."

On cross-examination, Schmidt asked Silver if she herself was "part of the gay community." She responded, "Are you asking if I'm gay?" He said "Yes," she said



Behind the bulletproof glass: the Dan White courtroom. Drawing by David Newman.

Ask Dr. Schoenfeld COTTONSEED CONTRACEPTIVES AND BULLS FOR BIRTH CONTROL

EUGENE SCHOENFELD, M.D.

Dear Dr. Schoenfeld: Why does birth control continue to rest with the woman? Why aren't male birth control devices being developed, as promised years ago? Could you tell me what is happening in this field?

—Waiting in San Jose

ANSWER: Responsibility for birth control continues to rest with women for three reasons. Men don't get pregnant, the great majority of physicians and research scientists are men, and no safe effective male contraceptive has yet surfaced.

One proposed male contraceptive seemed promising until subjects in the experiment developed red eyes and nausea when they drank alcohol. So much for that idea! But the Chinese have conducted research since 1973 which may lead to a useful male birth control pill.

In August 1978 the *Chinese Medical Journal* reported that an

extract of cotton seeds produced infertility in 99% of men ingesting the chemical. When interviewed by Harvard Medical Center's *Focus*, Dr. Lei Hai-P'eng of China's Academy of Medical Sciences admitted that "serendipity" was responsible for this discovery. He explained that many women had stopped menstruating in a rural cotton-growing region of China. Investigators sent there found heavy use of cooking oil made from cotton seeds. But when these women stopped using the cottonseed cooking oil, they still couldn't become pregnant. Moreover, women who married men from these cotton growing regions didn't become pregnant either. Chinese researchers correctly concluded something in the cottonseed cooking oil was causing infertility in men as well as in the women. That "something" proved to be a drug called gossypol.

Ten thousand Chinese men have taken gossypol so far on an experimental basis. Some of them have been participants in the study for four years. Once a maintenance

dose is reached, the only significant side-effect is said to be a reduction in blood serum potassium, occurring in about 1% of the men.

So the Chinese and cotton seeds may provide us with a useful and safe male contraceptive pill. But don't count dead sperm while they still hatch. Drugs usually promise more than they deliver.

Meanwhile, a lot of bull has helped reduce the birth rate in Thailand from 3.2% in the 1960s to the present rate of 2.5%. According to *Medical Tribune*, the Thai government offers the lifetime services of a bull to the cows of each male farmer willing to undergo a vasectomy. This exchange is said to appeal to the Thai sense of the "funny and frugal." While a lot of beefs have resulted from the program, most participants think it's an udder success.

★ ★ ★
Dear Dr. Schoenfeld:

I was shocked to read in one of your columns about a connection between the drug Inderol and Peyronie's Disease (fibrosis of the penis). My husband has been taking Inderol (propranolol) for several years. When I have his prescription renewed, I find a great many other people using this drug regularly. Also, what causes Peyronie's Disease in men who do not take Inderol?

ANSWER: Inderol is a useful

drug—so useful that it's become one of the most commonly prescribed pharmaceuticals. First it was used for irregular heartbeats, then high blood pressure, then angina pectoris. Writing in *Drug Therapy* for July 1978, Fred Karch, M.D., of the University of Rochester School of Medicine, said, "Aspirin has long been the most versatile drug around, but now its position is being challenged by a relative newcomer—propranolol (Inderol)".

Besides hypertension and cardiac diseases, the reasons physicians now prescribe Inderol include preventing migraine headaches, certain thyroid diseases, anxiety, schizophrenia, tremors, narcotic withdrawal and alcohol withdrawal. Dr. George Gay recommends propranolol for treating toxic states caused by cocaine, amphetamines and PCP. Another physician I know thinks the drug might even be useful for treating alcohol hangovers.

Yes, Inderol is a useful drug, but every drug has side effects in some patients. Its known adverse reactions include heart failure, abnormally low blood pressure, numbness of the hands, hallucinations, depression, vomiting, diarrhea, colitis, allergic reactions and baldness. Inderol may also be a cause of the obscure but dread Peyronie's Disease, which is to the penis what crossed-eyes are to vision.

Crossed eyes, however, are readily corrected through exercises or surgery. Not so Peyronie's Disease.

Peyronie's Disease is a rather uncommon condition in which part or all of the spongy portion of the penis becomes fibrotic. Sometimes called the "bent spike syndrome," Peyronie's Disease can cause an L-shaped or even a U-shaped erection, making sexual intercourse all but impossible. In severe cases the entire penis is like a piece of gristle. The cause of Peyronie's Disease has been a mystery, and its treatment is less than satisfactory.

Two medical journals have noted an association between this unusual problem and drugs like Inderol. In one study, 19 out of 146 patients with Peyronie's Disease had a history of using Inderol or Lopressor, the only two drugs of their type available in the U.S.A. Chances are the association is coincidental. Chances are these patients have other problems for which Inderol-like drugs are indicated. But highly respected medical sources like *Lancet* and *Medical Letter* have raised the possibility that Inderol may impair the possibility of raising in significant numbers of men. ■

★ ★ ★
Dr. Schoenfeld welcomes your letters but can answer questions only within this column. Write to him c/o Bay Guardian, 2700 19th St., San Francisco, CA 94110.

"No," and in the corridor, he admitted to me and another reporter that it had been "a ridiculous question."

Meanwhile, the media people had to decide how they would handle the "bullshit" reference. Jeannine Yeomans of KRON-TV said she thought "excrement deleted" might be appropriate. Here is a scorecard: Channel 2 said "B.S." Channel 4 said "Nonsense." Channel 5 said "A pack of lies." Channel 7 said "Bull." Channel 9 didn't say anything. KPFA said "Bull." KSAN said "bullshit."

On KCBS, Barbara Taylor—the reporter who had called Dan White the night before the double killing with the news that someone else was going to be appointed as supervisor—said "bullshit" but the second syllable was bleeped out.

The Examiner printed "bullshit" and the Chronicle printed "bull—," which was a total switch on their reportage of the Supreme Court's George Carlin decision, wherein the Chronicle printed the seven dirty words and the Examiner printed their intellectual euphemisms.

There was a moment near the end of this trial when it suddenly seemed to be the legalized incarnation of a TV program called "Make Me Laugh." Dan White was the contestant, and all the witnesses were attempting to make him laugh with their perceptions of his truth. Finally, Laurie Parker, aide to Gordon Lau, succeeded.

When she testified that White used to hold the door open for her, his demeanor changed perceptibly. She later confirmed, "He was smirking at me." This was the exact same verb that White had used to describe what Harvey Milk supposedly did to trigger his own death.

Tom Norman has a few hundred murder trials under his belt. He delivered his closing argument, carefully mixing facts with purple prose—"The defendant had that quality of thought which would embrace the weighing of considerations"—and supercilious sarcasm—"If your friends won't testify for you, who will?"

Doug Schmidt's closing argument became almost an apologetic parody of his defense. Dan White did not have to be "slobbering at the mouth" to be subject to diminished capacity. Nor was this simply a case of "Eat a Twinkie and go crazy."

When Superior Court Judge Walter Calcagno presented the jury with his instructions, he assured them access to the evidence, except that they would not be allowed to have possession of Dan White's .38 special and his ammunition at the same time.

After all, these deliberations can get pretty heated, you know. The judge was like a concerned schoolteacher offering the children Twinkies but withholding the cream filling to avoid any possible mess.

But why was Dan White smirking? Could it have been at the absurdity of his having executed George Moscone and Harvey Milk, and now a witness was testifying as to his chivalry?

Ten years ago, there was a tele-

vision documentary about the 1968 Democratic convention in Chicago. The Yippies actually obtained equal time, and we made a film for which I wrote the narration. One line I used was: "The American dream had become a nightmare." When a psychiatric witness said those very words about Dan White, I was struck by the irony of the role that he is playing.

Dan White represents the vanguard of vigilante justice in Stress Wars.

Each day of his trial, I have taken my hour-long walk to the Hall of Justice. One morning on the news, there was an obituary for the composer of *Happy Days Are Here Again*. I found myself singing it ritualistically on my daily walk to court, even as I passed gas line after gas line, every filling station a potential scene for the violence that has already taken place, every automobile festering with the kind of frustration that could conceivably turn a mild-mannered driver into an instant Dan White.

When the jury filed out to decide his fate, spectators and reporters alike tried to determine for themselves what could possibly be a fair punishment. Certainly this case proves that the death penalty does not serve as a deterrent, not even for someone like White who fought for the death penalty to serve as a deterrent.

A couple of blocks away from court there is a FREE DAN WHITE graffiti, only it has been altered to read FREEZE DAN WHITE. That may not be such a bad idea. For he is another missing link in the evolution of our species; the personification of obsolescent machismo; a member of the real Me Generation. This trial was his first encounter group.

For several days, reporters whiled away the waiting time by playing poker or chess, reading books, checking out the porno files in the press room, embroidering sentimental samplers and, mainly, trying to second-guess the jury.

On Monday, Washington Post stringer Francis Moriarty brought in a used Ouija Board he had purchased at a flea market. The question we asked it was: When will the verdict come in? The answer: Between five and six. At 5:25 the jurors walked in.

The appeared somber, except for a former cop on the jury who smiled and triumphantly tapped the defense table with two fingers as he passed by, telegraphing the decision of voluntary manslaughter.

Look, Ma—no malice! "It was a good fight," the embittered prosecutor had muttered in the hallway, "but we lost."

Maybe he should have been grateful that the jury had not declared that Harvey Milk and George Moscone really committed suicide.

Francis Moriarty did not find it necessary to consult his Ouija Board before he suggested to District Attorney Joe Freitas during the trial that prosecutor Tom Norman was blowing the case. Rather, Moriarty was echoing similar sentiments by several journalists and attorneys who were monitoring the trial.

Freitas passed along the critique to Norman and homicide inspector Frank Falzon. Falzon challenged Moriarty: "Are you referring to investigative or prosecutorial?" Translation: "It ain't my ass that's on the line."

Still, Falzon was sitting next to Tom Norman at the prosecution table when that ex-cop was allowed on the jury. And neither Falzon nor Norman thought it advisable to subpoena as witnesses those cops with whom Dan White

had discussed football shortly after the double assassination.

I suppose I should mention that I'm writing this on Tuesday morning at my friendly neighborhood hospital. The x-rays indicate a fractured rib plus pneumothorax (penetration) of the lung. I was caught in a police sweep of indiscriminate sadism a few blocks from City Hall. They continued to kick and beat me with nightsticks while I lay helpless on the ground.

The cops have just carried out a search-and-destroy mission on a gay bar, Elephant Walk, and its customers, at Castro and 18th Street. Dan White might just as well have been their Manchurian candidate. Fascism does not mean the swastika armband—it means the disappearance of criminal responsibility.

Along Castro Street there were posters reading "Nonviolence on Harvey's Day."

An FTC letter reveals:

'THE CURRENT GAS SHORTAGE MAY BE CONTRIVED'

Why won't the Justice Department let the FTC question the oil companies? Why won't the Department of Energy share its information with other government agencies? How the government bureaucracy protects Big Oil.

BY ART GOLDBERG

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For weeks now, oil company executives have been telling us that they aren't to blame for the gasoline shortage. Instead, they trot out pat phrases like "the Iranian shortfall," "panic buying," "tank topping" and "unprecedented demand."

Last week, Clifton C. Garvin, Jr., chairman of the board of Exxon, the world's largest oil company, came to San Francisco for his corporation's annual meeting and accused the media of "inciting people" into believing there was a gas shortage.

According to the latest Gallup Poll, 77% of the American people believe this latest crisis "has been deliberately brought about by the oil companies," while only 14% believe it was not contrived.

The Guardian has obtained a document from the Federal Trade Commission that indicates the FTC has grave doubts about the authenticity of the current gasoline crisis. The document indicates that the FTC was aware there was a sharp cutback in refinery production during the first quarter of 1979 and hints that the Department of Energy is either in league with or the unwitting dupe of the oil companies.

The document, a letter from Alfred E. Dougherty, Jr., director of the FTC's Bureau of Competition, to Rep. Benjamin Rosenthal (D-N.Y.), was first called to our attention by Gov. Brown at an impromptu press conference as he was entering the UC Regents meeting at UC Extension on May 17.

Brown told the press that the letter, dated May 14, 1979, would show that DOE regulations were "muddled" and may have contributed to the gasoline shortage. When none of the other members of the media picked up on the document, we simply called the San Francisco office of the FTC and obtained a copy of it. In our opinion, it reveals much more than just "muddled" regulations.

"The Bureau's concern," Dougherty wrote to Rosenthal, "results from reported figures revealing that in the first quarter of 1979,

there was a reduction of gasoline production by domestic refiners that significantly exceeded the reduction of crude oil imports to the United States. If this cutback in the production of refined products was not justified by a scarcity of crude oil or other legitimate business reasons, the current gasoline shortage may be contrived."

Last week, we quoted Fred C. Allvine, a professor of business administration at Georgia Tech, along the same lines. Allvine told us that several major refineries, including Exxon, had reduced their runs during the first quarter of 1979.

The FTC has a list of questions it wants to ask the major oil companies, but the Justice Department is apparently standing in the way. Justice, which has been

sitting on the FTC request for clearance to investigate the so-called "Iranian shortfall" since April, is reportedly worried that such an inquiry might overlap with its own "international oil" investigation.

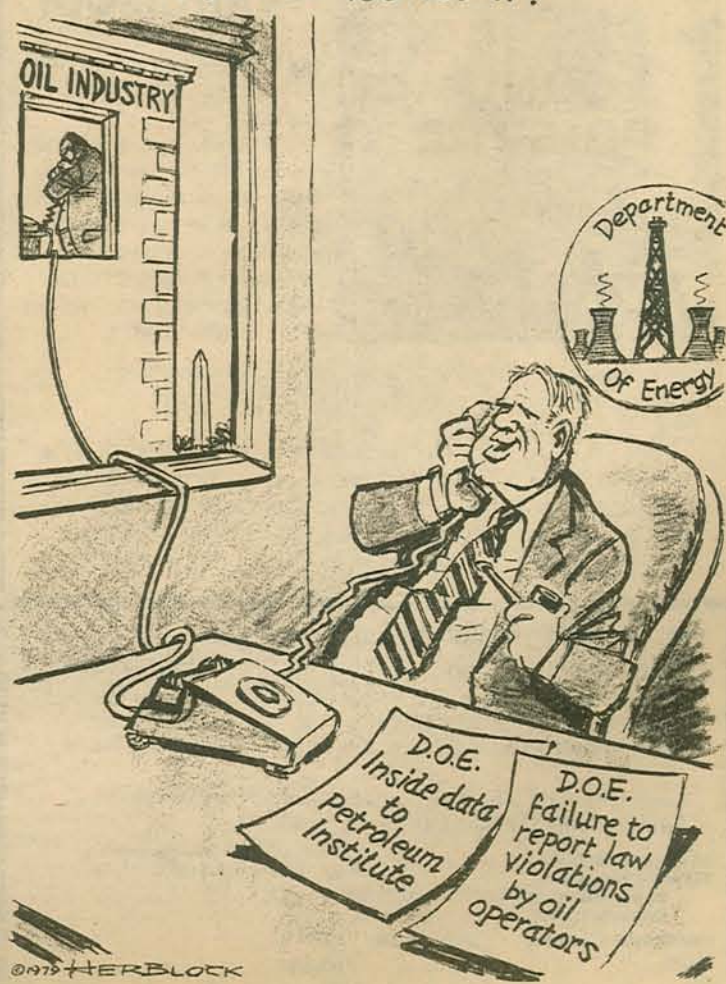
The FTC has assured the Justice Department that it is only concerned with domestic effects of the Iranian situation, according to Dougherty. But as the Guardian went to press, FTC officials in Washington said they had not yet received Justice Department clearance to proceed.

Some of the questions the FTC wants to ask the major oil companies are:

• Why were refinery runs as a percentage of refiner capacity

continued next page

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BIG OIL AND THE DOE

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down in the first quarter of 1979 relative to past first quarters?

•Was there any "slow shipping of crude oil cargoes" destined for the U.S.?

•Why was first quarter domestic production of crude oil less than DOE had originally projected?

•Did the quality of the crude oil that replaced Iranian crude oil affect the refiners' ability to produce particular products?

•Did worldwide crude oil production continue at a normal level in the first quarter, as some statistics now indicate?

This last question should produce some very interesting answers, for if the production of worldwide crude did not sink significantly, the oil companies should have some fancy explaining to do.

In its April 2, 1979, issue, *Business Week* magazine said in an article headlined "An Exaggerated Shortage of Fuel" that despite Energy Secretary James Schlesinger's gloomy predictions, "the shortfall is proving to be something of a mirage."

The magazine went on to say there was less gas available in 1979 than in 1978, but noted that in 1978, gasoline stocks "were at a record level. Compared with 1977, a more normal year, gasoline supplies are down only by 4%."

Business Week added that "crude stocks—also very high in 1978—are actually up 9% over the same time two years ago." It then quoted petroleum industry economist Lawrence Goldstein as saying, "There's no need this summer for draconian measures—rationing or even Sunday closings."

This was in early April, when John O'Leary, deputy secretary of the DOE, told a congressional committee that "it may be that there really is no shortage." If O'Leary sounds as if he doesn't really know what's going on, it's probably because the oil companies haven't told him.

The Federal Trade Commission, in its letter to Rep. Rosenthal, said: "Erroneous energy policy decisions also can be based on faulty or incomplete information, a chronic problem in the DOE regulatory system. The petroleum companies possess an enormous amount of information that could facilitate the formulation of effective and necessary government energy policy."

"These firms, however, consistently have been reluctant to provide this information to government agencies. Industry experts are usually interested parties in DOE rulemaking proceedings, and usually present only information supporting their positions."

"Those representing other interests, including the public interest, lack access to the type of information about the operation of the industry and firms that would permit effective rebuttal of the industry or company position."

"Thus typically, the 'hard' data available to government policy makers attempting to solve problems concerning the energy industries is information tailored to the

result desired by those who are regulated."

The FTC, for example, wants to investigate the crude oil "glut" in California and see what impact it had, or didn't have, on the current shortage. "We have subpoenaed internal documents from Standard Oil of Ohio (SOHIO), the largest producer of West Coast crude oil," Dougherty wrote. "SOHIO, to date, has been unwilling to produce most of the documents."

The FTC thinks that Department of Energy regulations and in-

The FTC thinks that Department of Energy regulations and informal directives to the oil companies "may be responsible for the present shortages."

formal directives to the oil companies "may be responsible for the present shortages." It also believes the DOE may not have a sufficient understanding of the "market mechanisms" of the oil industry, and suggests that DOE policies have not given full consideration to the "competitive ramifications" of its orders and regulations.

In other words, the DOE is not particularly concerned about preserving competition between the oil companies, promoting economic efficiency or minimizing market distortions, as Congress has mandated it to do. "It is unclear whether DOE's actions have adequately reflected significant competitive concerns," the commission told Rosenthal.

Another DOE policy that came under attack was its request that refiners begin building up heating oil stocks in April and May 1979, a time when refineries are usually producing a maximum of gasoline.

"In urging the concomitant lessening of gasoline production and increase of middle-distillate [heating oil], DOE should be aware of the likelihood of exacerbating the California shortage, and even of possibly severe, nationwide gasoline shortages," the FTC said.

The commission questions the DOE's decision to set the "acceptable" level of heating oil reserves at 240 million barrels at the present time. "The decision apparently is based on industry information that may have been tailored to the self-serving ends of the oil companies, and is not available to others in government with the knowledge and expertise to 'second guess' the DOE decision," the commission letter says.

This last sentence is particularly significant. If the DOE had just

been lax in letting the oil companies provide them with all the figures, that is one thing. It could be chalked up to bureaucratic inertia.

But according to Dougherty, the DOE will not even share the information it has with other government agencies although it is mandated to do so by law. FTC Chairman Michael Pertschuk wrote Energy Secretary Schlesinger on Feb. 28, 1979, urging him to set up a policy that would facilitate "inter-agency sharing of information."

Pertschuk said a lack of such information sharing would "severely handicap" the enforcement of antitrust and consumer protection laws and would discourage FTC participation in DOE regulatory proceedings.

As of May 14, the DOE had still not developed a policy that would allow other government agencies that regulate the oil companies to get at "company-specific" data the DOE has. This suggests that the DOE and Schlesinger are more than unwitting dupes. It suggests that the DOE is sitting on information it knows is damaging to the oil companies and doesn't want to get out.

Under the federal Petroleum Marketing Practices Act, the energy secretary, the attorney general and the FTC chairman are to conduct a study of "cross-subsidization in the petroleum industry." However, the DOE has not given the FTC the data it needs to participate in the study, and the Justice Department, headed by Griffin Bell, is denying the FTC permission to pursue its inquiry into the "Iranian shortfall."

For the moment, the Federal Trade Commission is reduced to "reviewing publicly available information" while the oil companies continue to insist they are unable to get the amount of crude they need.

Representatives of Exxon, Standard of California and ARCO have all maintained they are having trouble getting crude oil. Yet, as the FTC letter points out, worldwide crude oil production is not down.

Business Week reported on April 2 that 1979 U.S. crude oil levels did not come close to the lows of 1977, when there was plenty of gasoline. To be specific, U.S. crude oil stocks hit a low of 290 million barrels in March 1977, then shot up to 345 million barrels in August 1977. There were some ups and downs, but crude stocks remained at 325 million barrels or above until May 1978, when they hit 345 million barrels again.

They started slipping after that, and hit a low of about 298 million barrels in January 1979, then rose to about 305 million barrels in February of this year. If there was plenty of gas when the crude stocks were at 290 million barrels in March 1977, why was there a shortage with stocks at 305 million barrels or more in February and March 1979?

As the FTC states in its letter, "DOE should be collecting critical data on the energy industries and disseminating it to appropriate government agencies and to the Congress."

Last year, the FTC recommended that the DOE alter its Financial Reporting System so that the major oil companies would have to report their refining and marketing profits separately. This would allow the government to gain a better handle on what the companies were doing.

Thus far, the Energy Department has ignored the recommendation and is using its old system, which allows the companies to report the profits from both parts of their operations together.

It might pain you to learn that Exxon, despite record first-quarter profits of \$985 million, claims to be making less money in the U.S. this year than last. Standard of California says the same thing. They say it's their overseas profits that are rising rapidly.

Is the Department of Energy overseeing the oil companies and implementing energy policies, or are the oil companies regulating the DOE and formulating the energy policies that please them? In keeping with its longstanding policy, I doubt the DOE would share that information with anyone, or any other government agency.

WHY DID THE D.A. DECLARE IN ADVANCE HE WOULDN'T PROSECUTE THE LEVI STRAUSS MAN FOR CONFLICT AT THE PORT?

Let's have more "trifling opinions" from City Attorney George Agnost!

BY DAVID JOHNSTON

One year and seven months after the Guardian first disclosed Port Commissioner Richard Goldman's conflict of interest involving Levi Strauss & Co. and the Port of San Francisco, Mayor Dianne Feinstein finally accepted his resignation. The Guardian's story was published Nov. 3, 1977. Feinstein accepted the resignation May 18, 1979.

Goldman's departure is a highly significant development at the port. Following his appointment by Mayor George Moscone in January 1977, Goldman virtually took the presidency of the commission

away from the acquiescent James Rudden and rapidly became the dominant force at the port in favor of turning the port over to the real-estate developers and nonmaritime interests. He forcefully demonstrated his authority by successfully engineering the ouster of Port Director Tom Soules in November 1977 after Soules balked at implementing the real-estate-first policies.

Feinstein accepted his resignation after City Attorney George Agnost issued a ten-page legal opinion May 16 that was unequivocal: Goldman had to resign.

The opinion said that Goldman, who is married to the former Rhoda Haas of the Levi Strauss founding family and who, with

her, has major stockholdings in the company, couldn't remain on the commission while BJW Associates was attempting to lease two parcels of port property to complete the new Levi Strauss world headquarters project opposite Pier 23. (BJW Associates, headed by Gerson Bakar, James Joseph and Alfred Wilsey, is scheduled to appear before the Port Commission on the leases on May 23.)

The opinion stated, "Simply put, the law will not allow a public official to serve on a body which has before it a contract which directly or indirectly affects an interest of a member of the body. In this case, Mr. Goldman is a member of the Port Commission which is considering the lease of real prop-

erty to a developer whose prime tenant is a company owned in more than small part by Mr. Goldman and his wife."

Further, the opinion said Goldman couldn't get around his conflict by not voting on the Levi Strauss leases, since he and his wife hold more than 3% of Levi Strauss's stock, which amounts to a prohibited interest under the City Charter. "His only recourse is to rid himself of the conflict by divesting himself of the interest in Levi Strauss & Company or by resigning from the Port Commission," the opinion stated. Had Goldman held less than a 3% interest, he would have been able to abstain from voting and keep his seat.

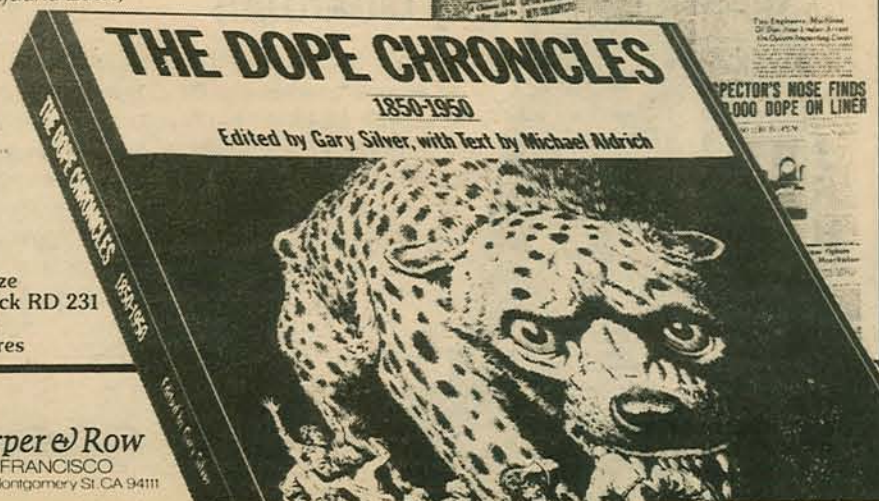
All the City Charter conflict-of-interest provisions now applicable to Goldman were in effect when the Guardian first detailed the story 19 months ago. Why was Goldman allowed to remain on the commission all that time unquestioned? Why wasn't an opinion prepared right away? Why was Goldman allowed to hang on until almost the day of the commission vote on the two Levi Strauss-coveted parcels? The answer illustrates a lot about how San Francisco port politics really work.

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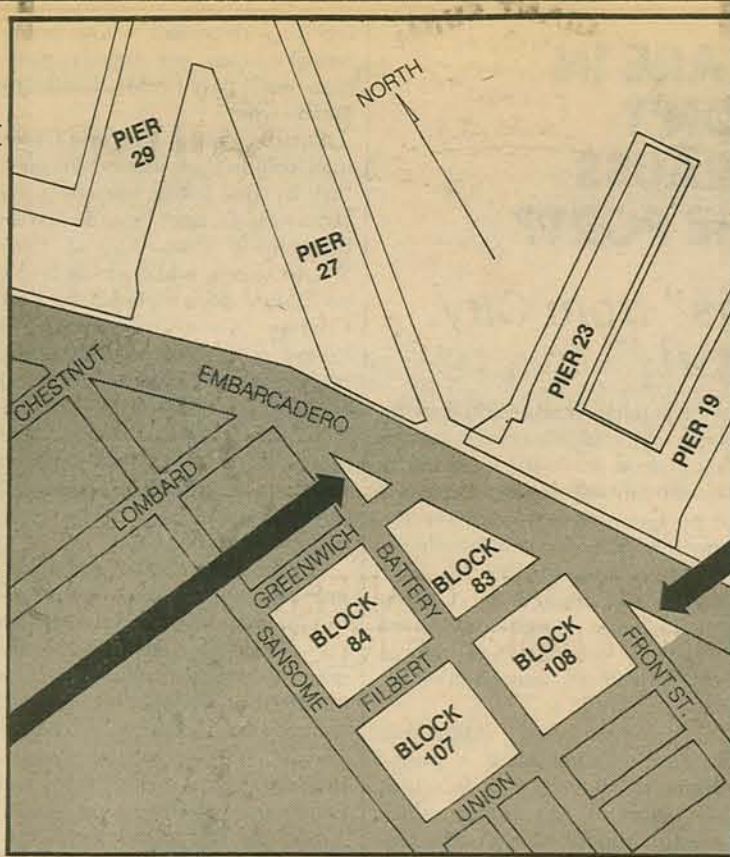
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SMELLY LITTLE DEALS



The Goldman/Levi-Strauss Conflict: This map, published by the Guardian on Nov. 3, 1977, shows the two port seawall parcels (see arrows) that lie within the Levi-Strauss headquarters project. On May 16, 1979, City Attorney George Agnost stated that the two lots "will benefit the project in a number of specific ways. The north side of the planned office buildings will have an unobstructed view of the pier and waterfront area. The development will front on the Embarcadero which has become a major transportation route to the revitalized northern waterfront area. Further, the park setting is part of a city planning concept for the west side of the Embarcadero and will tie the BJW project into other completed or contemplated developments."

At the time of our story, we pointed out Goldman's conflict to the City Attorney's office and asked whether any action would be taken, if indeed Goldman was in conflict as he appeared to us to be. Our questions were directed to Tony Bobier, then deputy city

attorney assigned to the port. Bobier was subsequently fired by George Agnost shortly after Agnost took office in January 1978. Bobier was later named as a principal defendant in Agnost's suit to break the port's lease with developer Warren Simmons for Pier 39. Bobier helped

draft and negotiate the giveaway lease, and his wife later got a sublease from Warren Simmons to operate a seashell shop at the pier. (See "The Sweethearts Five at Pier 39," Guardian 10/26/78.)

Bobier ducked our questions about Goldman's conflict, telling us he didn't have enough facts on which to base a judgment. He said he was "sure" Goldman would request an opinion before a vote was taken on the lease of port property for the Levi Strauss project. But neither Bobier nor Goldman ever asked for an opinion. Bobier took no further action on the matter. Neither Goldman nor any other port commissioner ever asked for an opinion, and no commissioner ever publicly mentioned the subject.

Indeed, to this day no port commissioner has ever publicly questioned or commented on Goldman's conflict. In fact, the reason the city attorney's office prepared the opinion was not because Goldman or the Port Commission asked for it, but because "a deputy here read an article some place in the Examiner or Chronicle about Goldman and Levi Strauss," Thomas Toomey, a deputy city attorney who helped draft the opinion, told the Guardian.

If the Port Commission and its staff didn't question Goldman on this kind of obvious and actionable conflict, then what will it question anybody on? This eloquent silence only illustrates further why the commission, under Mayors Alioto, Moscone and Feinstein, has allowed the port to establish its

ban - the - shipping - and - bring - on-the-real-estate-developers policies. Any why the commission has allowed such smelly little deals as Al Engel's winning the Hunters Point shipyard lease over the port's own proposal, has allowed Warren Simmons to pull stunt after stunt at Pier 39, has allowed the Alioto family to take over Pacific Far East Line while Joe Alioto was mayor and then to run it into the sea while owing the port millions in back rent. And why the commission fired its tough maritimer men, Port Director Tom Soules and Auditor Julius Herren, with dispatch and put in the "Easy Ed" patsies who see and hear no evil as the port commission, with the support of the mayor's office, continues to put the port to ruin.

P.S.: Under the City Charter, had the Port Commission voted on the Levi Strauss port lots while Goldman was still a sitting member of the commission, he would have been subject to criminal misdemeanor charges, prosecutable by the district attorney. But Goldman had little fear on this score: DA Joe Freitas declared in advance he wouldn't prosecute the case, according to Goldman and his May 9 resignation letter.

Goldman's letter said, "I have consulted with my own attorneys and the District Attorney, and they too advise me that I am not in violation of the conflict of interest provisions of the Charter." We phoned Goldman and asked him if he had discussed his potential criminal liability directly with Freitas. Goldman said he had, adding,

"Any time I'm faced with something like this, I want to find out what's going on."

Thus, aside from the impropriety of Freitas's privately entering into discussion with a potential defendant about a potential criminal case, Freitas apparently let Goldman off the hook even before there was any hook to let Goldman off of. In so doing, Freitas set a new record for quickly getting out of a politically touchy case. At least in the case of former Sup. Robert Mendelsohn and the Peoples Temple voter fraud case, he waited until an investigation (somebody else's investigation, not his) had been completed before opting out of prosecuting.

P.S. 2: No sooner did Goldman submit his resignation than the Examiner and Chronicle lockstepped into Goldman's corner with editorials blasting City Attorney George Agnost.

The Examiner was first off the blocks with a May 11 editorial criticizing Agnost for coming up with a "real hairline view of the conflict of interest provisions of the City Charter." The Chronicle published its editorial on May 15, discovering that Agnost had violated a Roman legal principle in finding Goldman in conflict: "It was long ago well said that 'de minimis non curat lex'—the law should not concern itself with trifles. Nor should the City Attorney."

Of course, it's precisely because past city attorneys have followed this legal principle that the city now finds itself in such a sorry mess at the port. Under this principle, the city attorney's office negotiated the giveaway Pier 39 lease, allowed Simmons's sweetheart assessment at Pier 39 to go unchallenged and never questioned Goldman's conflicts. Let's have more trifling opinions from City Attorney George Agnost. ■

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GUARDIAN GRAPHICS

WHY JERRY BROWN MOVED TO DUMP UC'S NUCLEAR WEAPONS LAB

The Daniel Ellsberg connection

BY ART GOLDBERG

A private meeting in Oakland on May 10 between Gov. Jerry Brown and five critics of the University of California's nuclear weapons laboratories, including Daniel Ellsberg, was probably the deciding factor in Brown's surprising move on May 17 to ask the Board of Regents to sever ties with the controversial labs.

The UC Nuclear Weapons Labs Conversion Project had been trying to get the regents to do that for more than two years, without much visible success. Their efforts to obtain nonclassified information from the Lawrence Livermore Lab met with frustration, and they have had great difficulty even getting to speak at regents' meetings.

At a meeting last winter, for example, the regents listened to the lab directors and a Department of Energy representative for two and a half hours, then contemptuously denied the Conversion Project five minutes to speak in rebuttal.

After that meeting, Professor Charles Schwartz, who has spearheaded the project since its inception, cornered Brown when the governor reentered the auditorium at UC Extension to talk with regent Gregory Bateson, a personal friend of Brown's who has been ill.

Brown listened attentively while Schwartz outlined some of the arguments the Conversion Project hoped to make to the full board, but the governor was emphatically noncommittal. He told the group to work with his aide for scientific matters, former astronaut Russell Schweikert.

Project organizer Diane Thomas-Glass asked the governor if he would meet with the Conversion Project at a later date.

"Sure," Brown responded, "but not with all the people [the press]

around. Just a small group for a quiet meeting."

The Conversion Project then attempted to set up a meeting with the governor, beginning shortly before Christmas, but without success. Several tentative meeting dates were cancelled by Brown's office. It began to look like a political runaround, especially since Schweikert was known to oppose severing the labs from the university's management, according to the Conversion Project.

Then, on Thursday afternoon, May 10, just four days after the massive anti-nuclear rally in Washington, D.C., at which Brown spoke, the governor and Schweikert met with Thomas-Glass, Ellsberg, Steve Ladd and UC Berkeley sociologist William Kornhauser of the Conversion Project, and Kathy Taylor, representing the UC Student Body Presidents Council, at the federal building in Oakland.

THE LIVERMORE/ SAN FRANCISCO CONNECTION

The water used at the Lawrence Livermore Laboratory comes from San Francisco's Hetch Hetchy Aqueduct. The water is pumped from the aqueduct to the laboratory about seven miles away. According to the lab, it provides "the primary treated water supply" for the facility.

According to the city Public Utilities Commission, Hetch Hetchy supplies the Livermore Lab with "between six and seven million gallons of water daily." In fiscal 1977-78 San Francisco received \$81,933 from Livermore for its water.

Waste water from the laboratory goes into the city of Livermore's sewage system. Hetch Hetchy water runs down from the Sierra in pipes and should not be affected by the radioactive emissions from the Livermore lab.

The meeting lasted for two and a half hours. "It was really amazing," Kornhauser told the Guardian. "No phone calls, no interruptions. It was very relaxed. There was very little tension."

Brown asked few of the probing questions for which he has become famous, and instead listened while the critics made the case for severance. UC's Livermore and Los Alamos (New Mexico) labs have researched and designed every nuclear weapon in the U.S. arsenal, including the neutron and hydrogen bombs. The labs are funded by the Department of Energy but theoretically are "managed" by the University of California, which receives a management fee for its service. Brown, by virtue of his office, is a regent of the university.

"He seemed to have been really impressed by the Washington rally," Kornhauser said. "We tried to convince him that he couldn't be a leader of the anti-nuclear movement, and not oppose nuclear weapons too."

Brown asked about the national security implications of conversion, but listened attentively as Ellsberg, who spent years researching such matters for the Pentagon and the Rand Corporation, explained how the U.S. could have an equally effective nuclear "deterrent" with 40% of the weaponry it now possesses.

The governor also listened with interest to Ellsberg's arguments that the perpetuation of the arms race, and the development of a "first strike capability," increased the likelihood of nuclear war. Other members of the group told Brown that nuclear weapons account for more than 50% of the nuclear waste the country produces. They also pointed to the health and safety hazards posed by

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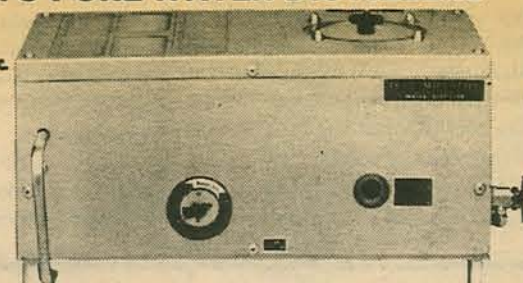
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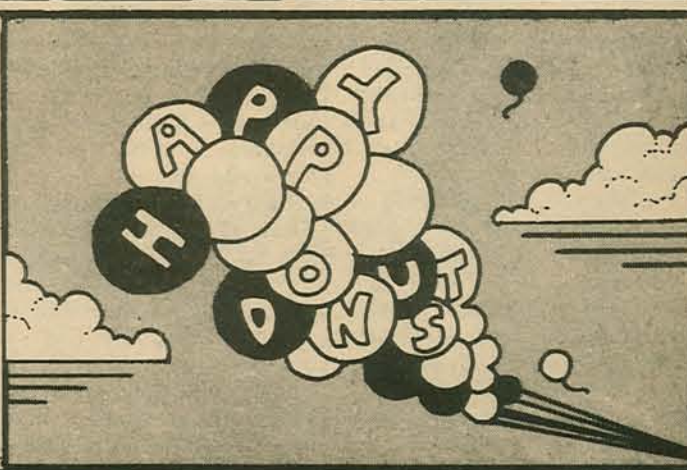
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'REMOVING THE CLOAK OF LEGITIMACY'

"It looked like he was picking our brains, particularly Ellsberg's, about national security matters that he could use in his campaign."

— William Kornhauser

continued from previous page

radiation and the "seismic problems" that exist at Livermore, which is situated near 13 earthquake faults.

In an exchange with Kornhauser, the governor admitted that there seemed to be an "inherent conflict" between the development of nuclear weapons and the university's tradition of free inquiry and open research.

The Conversion Project also tried to show the governor that the Livermore and Los Alamos laboratories were not really accountable to anyone. University "management" in the past has often consisted of a visit to one of the labs every three years by a group of regents.

Their status as university laboratories helps lab officials avoid too much interference from the federal bureaucracy in Washington. But the state is prevented from regulating conditions at the labs because of their federal status.

Brown took a sheaf of literature from the group, including a state-

ment Ellsberg gave him from Pope John Paul II. "I guess I should know the Church's position," quipped Brown, a former seminarian.

He promised to read the material at the Green Gulch Zen Center in Marin, where he was to spend the May 11-13 weekend, but gave no indication that he accepted much or anything of what his visitors had said. He told them, however, that he found the exchange "fascinating" and said he had heard "a lot of new things."

At that point, those who met with Brown were not very optimistic. "It seemed as if he was looking at things in a national context," Kornhauser said. "It looked like he was picking our brains, particularly Ellsberg's, about national security matters that he could use in his presidential campaign."

Kathy Taylor, who had been at a meeting in Sacramento with Brown, Tom Hayden and students trying to get the regents to divest their stocks in corporations that do business with South Africa, said her impression was that the governor was more committed to doing something about that issue than about the labs.

What the group did not know was that Brown had visited Los Alamos with a regents subcommittee charged with picking a new director for that lab (director Harold Agnew resigned last fall to become president of General Atomic Co. in San Diego). Brown's visit evidently made a strong impression on him. As he was to tell the regents later, he didn't "detect much university management" at Los Alamos.

"The university does not really manage the weapons labs," he explained to reporters before entering

the May 17 regents meeting at UC Extension in San Francisco. "They're really pretty autonomous. They only report to the DOE or to themselves. The time has come for the university to terminate its relationship with them."

This astonished 50 or so Conversion Project members who were picketing outside the meeting. They had no indication that the governor was going to take such a strong position, because he had told them the week before that he wanted to wait until the new Los Alamos director was selected before moving on the conversion issue.

Inside, at the meeting, Brown waited until after Regent Stanley Sheinbaum, the board's most liberal member, expressed at great length his doubts that the university could effectively manage the labs. He pointed out that while the regents were trying to pick a Los Alamos director, they had received "continual calls from Washington about who was favored and who wasn't."

Sheinbaum said the release of a Department of Energy Report on the relationship of the labs and UC at the time the regents were deliberating over the next director was like "holding a gun at our heads." The report, made by a specially appointed subcommittee of the Energy Research and Advisory Board, recommends retention of UC ties to the labs but recommends that the DOE develop alternatives in case pressures inside the university develop to the point that it becomes impossible to continue the relationship.

Brown proposed that all weapons work be transferred to

Los Alamos and that Livermore be converted to non-weapons research and be retained as part of the university. He suggested that President Carter appoint a board to monitor the work at Los Alamos.

"The weapons business is far afield from the university's mission," Brown told the regents. "It is not the province of professors, university administrators or regents."

The governor said the relationship with Livermore and Los Alamos came about through a "historical accident" and was producing a "rising sense of alienation" on the campuses. He predicted that the dissenters would soon become a majority.

"The university does not really manage the weapons labs. They only report to the DOE or to themselves."
— Jerry Brown

"The decision will be made anyway," Brown continued. "I don't expect it to happen tomorrow, but I will work as governor to see that a policy [of severance] is implemented."

Brown said on Thursday, May 17, that he probably wouldn't introduce a motion to change the labs' relationship with the univer-

sity. "The votes aren't there," he said, but he promised to "work vigorously" for conversion and try to "round up the votes."

Then the next day he introduced a motion to sever Los Alamos and convert Livermore to non-weapons work. The motion was tabled on an 11-9 vote.

Even if Brown can't "round up the votes" right away, it seems likely that the DOE will begin to look elsewhere for another entity to provide a "cover" for the laboratories. Brown's new stance is sure to increase the clamor for severance, and it is likely to become part of the ongoing Brown-Carter nuclear debate. Several Brown appointees at the regents' meeting, including Bateson, Sheinbaum and Yori Wada, spoke in favor of severance, and Brown will have a chance to appoint seven new regents in the next three years.

The current contract between UC and the DOE to manage the labs expires in 1982. It is not likely to be renewed, as long as anti-nuclear groups keep pressure on the regents.

UC physicist Charles Schwartz, a longtime lab critic, said that severance would "remove the cloak of legitimacy" from Livermore and Los Alamos, adding that lab directors could no longer pose as independent "university scientists" in Washington while actually promoting new weapons systems.

Livermore director Roger Batzell was at the regents' meeting but would not comment on Brown's proposal, nor would Duane Sewall, the DOE representative. Sewall, a former associate director at Livermore, is now in charge of the nuclear weapons program for the DOE.

RON DELLUMS JOINS THE CALL TO REMOVE THE PLUTONIUM FROM LIVERMORE

Gov. Brown's decision to move for severance of the Livermore and Los Alamos nuclear weapons laboratories from the University of California is by far the heaviest blow the labs have suffered thus far, although pressure has been building up for such a move from a number of quarters.

On May 10, just hours before Brown met with members of the UC Nuclear Weapons Labs Conversion Project, Rep. Ron Dellums (D-Oakland) announced he was sending a letter to Energy Secretary James Schlesinger calling for the "immediate removal" of all plutonium from the Livermore facility.

Dellums was making the same

point that four other Bay Area congressmen, Phillip Burton, John Burton, Don Edwards and George Miller, had made previously, namely that large amounts of plutonium sitting on or near active earthquake faults posed a serious health and safety hazard to Bay Area residents.

In addition, Rep. Pete Stark (D-Oakland), in whose district the Livermore Lab is situated, urged Schlesinger to consider removing the plutonium until the safety issues, particularly the seismic questions, were resolved. In the opinion of several observers, removing the plutonium from Livermore would just about close down the weapons part of the operation.

On May 15, the Alameda County Board of Supervisors considered a resolution by Sup. John George, also calling for removal of the plutonium. It was narrowly defeated on a 3-2 vote.

Even the DOE's long-awaited Buchsbaum Report did not offer the labs much solace. Although the report was effusive in its praise of the Lab-UC relationship, it also foresaw that "there may develop pressures within the university or outside the University which may make it undesirable or impossible for the University to maintain the present relationship."

It recommended that the Department of Energy begin making preparations for alternate arrangement for management of the labs. After this report was formally presented to the regents, however, Livermore Lab director Roger Batzel and UC president David Saxon both said they hoped that the university would continue to manage the labs.

But the Buchsbaum Report was attacked not only by lab critics like Prof. Charles Schwartz, who called it "of the nuclear gang," by the nuclear gang and for the nuclear

gang," but also by six dissident members of the DOE's 26-person Energy Research and Advisory Board, to whom it was submitted for approval.

The dissidents attacked both the process the Buchsbaum study group used (closed meetings), the composition of the body (five of its seven members had ties to the military or weapons establishment) and the substance of the report itself, saying that it "both understated and oversimplified the opposition within the University of California to continuation of UC management of the weapons labs."

These developments clearly spelled continued trouble for the laboratories, which are eager to hold on to their privileged position under UC's easygoing management, which allows them a maximum amount of freedom.

Brown's move clearly could spell the end of the UC-Livermore-Los Alamos relationship, which dates back to the 1940s when UC scientists like Robert Oppenheimer helped build the first atom bomb at Los Alamos.

Last Thursday, the governor called UC's role as lab manager a

"historical accident," meaning that the university assumed its managerial role by virtue of its many scientists who were connected with the original atom bomb project.

At least one member of the Energy Research and Advisory Board, former UC president Charles Hitch, seems to be throwing in the towel. Hitch, who was also a member of the Buchsbaum Study Group, said on May 18 that Brown's support of severance "makes it less likely" that UC will continue to manage the labs. He urged the DOE to find another manager for the facilities.

Nevertheless, Prof. Schwartz was cautious in assessing the governor's new role as a leader of the anti-nuclear-weapons drive. "It's only a first step," he said, trying to contain his feelings of joy, "but it's a step in the right direction."

About 18 months ago, Schwartz and five others were arrested when they sat in in UC President David Saxon's office seeking a "discussion" of the weapons issue. Now the debate will be taken up again by the full Board of Regents in July.

— Art Goldberg

THE BEST AND THE BIGGEST

David Halberstam's pornography of praise

BY ALEXANDER COCKBURN

David Halberstam is the laureate of size, the apostle of the superlative. The English language, for him, is not so much an instrument of orderly communication as a club with which he bludgeons the reader into complicity and submission. The vulgarity of his prose surely expresses a vulgarity of outlook. If the definition of a gigolo is a man who has an instant erection at the sight of a \$10 bill, then Halberstam enjoys similar instant distension in contemplation of those he deems to be powerful, or sagacious, or merely—so all-embracing is his esteem—good at their jobs.

The mode here is essentially pornographic. Pornography, the simple kind, is big on size: vast member, cavernous orifice, apocalyptic climax. De Sade perfected the technique, proposing that interminable citation of colossal, unstinted, considered excess was the best way to affront moral standards and incidentally give his readers a hard-on. Prose, in basic pornography, becomes an exercise in heavy engineering, an assault on the senses of the reader. The limbs labor while the brain sleeps.

Halberstam's technique is much the same: reader-arousal by invocation of titanic credentials; reader-satisfaction by recitation of titanic deeds; reader-satiety ultimately achieved by interminable length. The book does not end, in the sense that any finale of narrative or cerebration is offered. It limps to a close, spent and shriveled, and the reader totters out into the dawn, pausing only to contemplate the guest-list at the orgy proudly displayed in the acknowledgments.

In its presentation Halberstam's project echoes the pornography of size and compulsive effort. The photograph of the author on the back flap displays the direct stare and manly open shirt of "the journalist." In the acknowledgments is to be found the list of those whom he interviewed during the five long years of research and composition. No less than 521 persons, questioned on the average for 90 minutes to two hours; many of them, Halberstam says, "saw me five and six and seven times." And to underline the intensity of his efforts to produce what he casually refers to as an "immense and complicated manuscript" Halberstam stresses that "Very very [characteristic pleonasm] few of the interviews were conducted on the telephone. By and large I do not like

using the phone for magazine and book reporting; it is depersonalizing and there is too little sense of the other person The interviews are a curious thing: they are at once the most exhausting part of this kind of journalism but, in the end, the best part of it"

Nor is this all. "I have also read for this book virtually all the books on the Eisenhower, Kennedy, Johnson, and Nixon administrations, as well as all the Watergate memoirs, and virtually the entire shelf of Vietnam books as well."

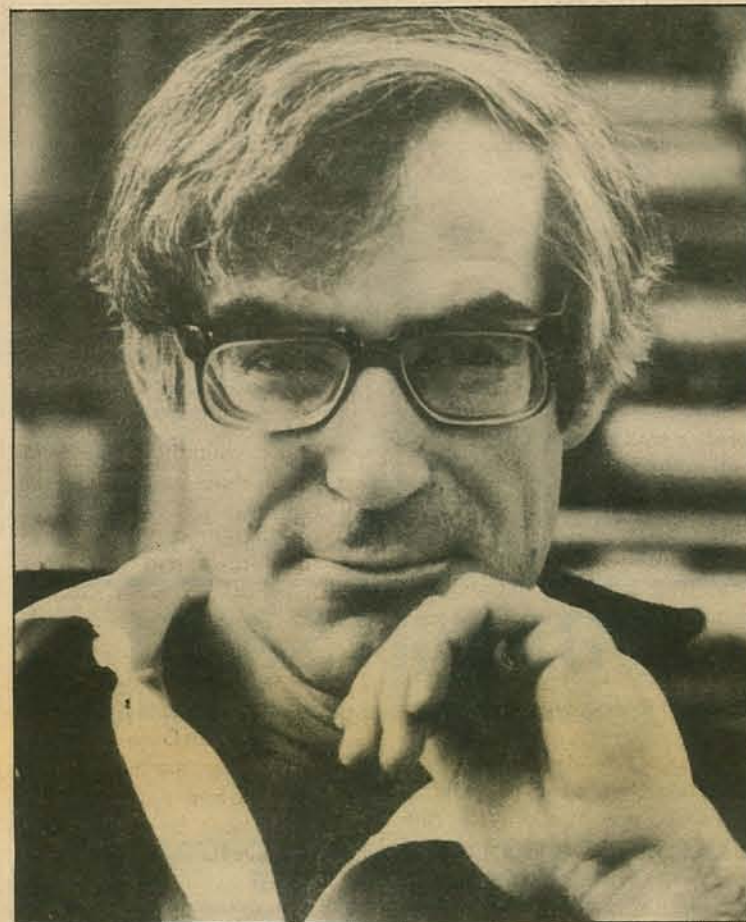
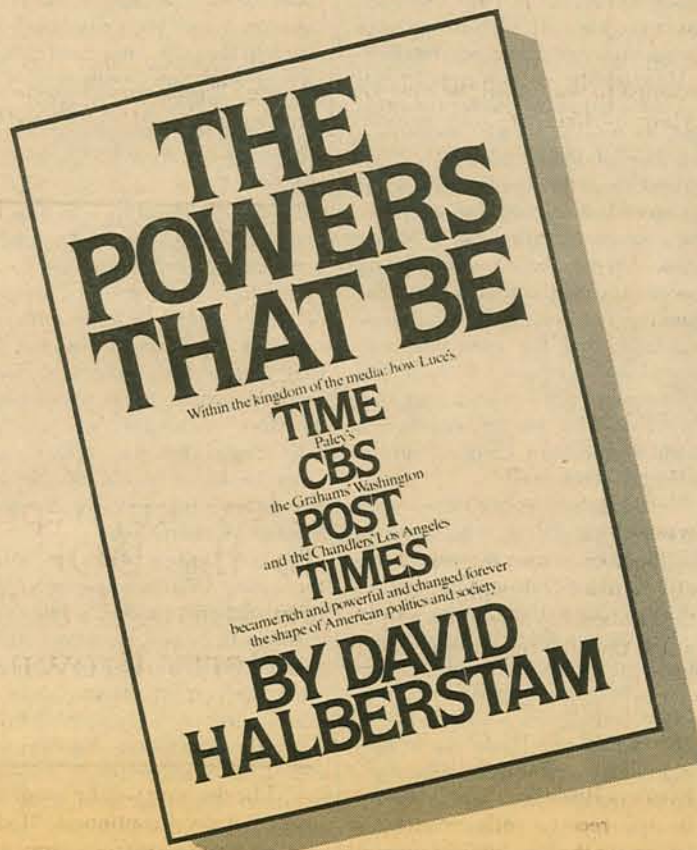
In short, a bigger bang for the money. And thus a book purportedly explaining "how Luce's *Time*, Paley's CBS, the *Grahams*' Washington Post, and the *Chandlers*' Los Angeles Times became rich and powerful and changed forever the shape of American politics and society" lumbers onto the stands, courtesy of Knopf (a division of Random House, owned by RCA, which owns NBC) and the Book-of-the-Month Club (owned by Time Inc., which owns Little, Brown, which publishes Atlantic Monthly Press books, whose magazine arm, *The Atlantic*, ran three "major" excerpts). Later it will be auctioned for mass paperback where it could conceivably be bought by Fawcett (owned by CBS). Halberstam's book is not so much about a problem (mass communications and their effects) as it is the problem, an enactment of most of the ill-effects of mass communications and mass marketing between two covers.

For Halberstam, personality is

history. This is not surprising in so addicted an interviewer. Some evocation of his approach to personality is therefore necessary.

The almost invariable technique is to anoint each new participant in the narrative with superlatives, so that the reader is suitably softened up. In the case of William Paley the hosannas start with his father, Sam. Sam Paley "was a man of great driving energy and a genuine skill in the blending of tobacco. He had a feel for the texture of tobacco After this *introit*, the hosannas: "Bill Paley . . . very simply, he merchandised more products for more different companies, and sent out more different entertainers on more different programs, than anyone in the history of mankind. His was one of the staggering success stories of the American twentieth century . . . a towering figure . . . in the savage, predatory world of broadcasting not just the first, but the best He brought to his new career an extraordinary assortment and blend of skills, he was a shrewd and imaginative businessman . . . a wonderful salesman, subtle, low-key, well briefed on each client, with the marvelous ability to make his ideas seem as if they had originated with the client, and in addition he had a natural feel for entertainment He had an absolutely brilliant ear He had almost perfect pitch in terms of entertainment"

"All his personal qualities seemed to aid him, he was a sensualist and hedonist who was at the same time a rigorously disciplined and orga-



David Halberstam's book is an enactment of most of the ill-effects of mass communications and mass marketing between two covers.

nized businessman Paley's own sense of aesthetics was eerily fine and instinctive. He was the kind of man who could walk into a room and, with precious little formal training, always pick out the finest painting or the most valuable antique in that room." And of course, "Bill Paley was tough, that above all."

Open the pages at will. "Scotty Reston . . . was a superb golfer . . . Reston was the dominant Washington journalist of the Fifties He used the telephone brilliantly There was nothing small or parochial about him; he was interested only in large issues, which meant big stories. His power in the Washington of the fifties was unique He had the power of the New York Times and it was in those days an awesome platform . . . he filled his bureau with a stunning array of the best reporters in America."

A man who writes like this, as I. F. Stone once remarked in another context, need never lunch alone. Sometimes Halberstam is so impetuous in the allocation of ecstatic emotion that is slightly unclear who is responsible for the sentiments being described.

"Katharine Graham," he writes, "feeling shy and awkward, took Ben Bradlee to lunch in order to find out what he wanted to be when he grew up. She was, of course, totally charmed by him—the intelligence, the laughter, the candid quality of his intense ambition."

What are we to assume here? Perhaps we may conclude that Graham, interviewed by Halberstam, confided that "Of course I was totally charmed by him—the intelligence, the laughter, the candid quality of his intense ambition." It seems hard to imagine anyone actually saying this. Perhaps Bradlee, also interviewed by Halberstam, said "She was of course totally charmed by me—the intelligence, the laughter, the candid quality of my intense ambition." This seems unlikely, too. Or perhaps Halberstam, throwing in the "of course" for added smoothness, simply felt so certain in his ascription of emotion that he pipes up confidently for all three parties. Since there are no footnotes in the book—either to printed sources or to specific interviewees—one can never be quite sure who is saying what about

continued next page

THE ESPOUSER OF SOLEMNITY HAS GOT THINGS WRONG

continued from previous page

whom, or who thought what about whom either.

Here's another example. Halberstam is writing about Charles Mohr. "He was an ideal reporter, energetic, irreverent, bright, loving his work, a wonderful mimic, able to ingratiate himself with a broad spectrum of people . . . Mohr, of course, knew that Asia was a problem spot on the *Time* globe, that the shadow of Communist China hung heavily over the entire area . . ."

Replay the interview. "Well, David, of course I knew Asia was a problem spot on the *Time* globe and that the shadow of Communist China hung heavily over the entire area . . ." Or, "Charlie, of course you must have known that Asia was a problem spot on the *Time* globe?" "Yes, David, and don't forget that the shadow of Communist China hung heavily over the entire area." Etc., etc.

Praise is handed forward from character to character like a relay runner's baton: "Sandy Smith was different. He knew no one famous. He never bothered with lunching . . . He was a big rough-hewn man of fifty-three years . . . He was, thought his former bureau chief Frank McCulloch, probably the best single investigative reporter in

the country. He was smart and tough and relentless and totally apolitical."

Once again we have a problem. Did McCulloch include in his admiring ruminations about Smith the ultimate toast that he was "totally apolitical," which would tell us something about McCulloch and about *Time*, or did Halberstam pop in the words as a semi-ironic (though the contingency seems remote) coda?

This pornography of praise comes to a head in Halberstam's description of Otto Fuerbringer. That Fuerbringer, former managing editor of *Time*, was an ignorant, prejudiced brute is evident and, indeed, made explicit throughout the narrative. The sins of *Time* are laid to his door in almost equal measure as they are to his master Luce's. Yet once again bigness conquers all:

Otto Fuerbringer "was the most controversial man within *Time* magazine, immensely influential, perhaps the most influential conservative of his generation in journalism . . . No one doubted his professionalism, which was of the highest order. His technical skills were legendary . . . He was a strong man in a strong job . . . He was a man to dominate a system created

to be dominated . . . He was a superb technician . . . He was, in that very complicated and difficult job, like a masterful air traffic controller, he knew where the big stories were but he never lost sight of the minutiae; he plotted the course of thirty stories in his mind all at once and fitted them all together under terrible deadline pressures. He was probably the best single technician in *Time*'s history. And even his critics felt his sense of timing on cover stories was terrific."

He made the trains run on time.

To discuss and criticize the press and its role in society requires a number of skills, natural or acquired: some theory of power, some vision of history and—at bottom—some sense of language. Liebling knew when he was reading a bad sentence, could conclude that the thinking behind the bad sentence was bad, that the man who employed the bad thinker writing bad sentences might be bad and that therefore the entire enterprise might itself be bad. Liebling, unsurprisingly, wrote well.

Halberstam does not know when he is writing drivel, which means that he does not know when he is reading drivel or thinking drivel, either. A clue to these rather serious deficiencies is that the book is almost entirely devoid of humor. Journalists not engaged in the exercise of writing an enormous best-seller about the trade know perfectly well that it is almost impossible to consider their activities for any period of time without laughing out loud. The laughter may at heart be bleak and despairing, for the city room is not Helicon and an editor no adjunct to the muse. Solemnity—not to be confused with seriousness—is an almost unfailing clue to the fact that the espouser of this solemnity has got things wrong.

Corporate types, chieftains, moguls and the like, usually think and write in solemn terms because they are constantly promoting the high purpose behind their money-garnering activities and proclaiming their unremitting allegiance to the public weal. Big men taking big decisions. The awful thing is that Halberstam shares the same approach. For him history is a sequence of big men taking big decisions, and journalism a matter of getting one's eye or ear to the key-hole. The point is not that the decisions may be right or wrong—and Halberstam is not afraid to make his judgments here—but that the decisions just don't matter much, having already been made someplace else.

"It began," Halberstam says in his acknowledgments, "as a small idea in 1973 and it grew, constantly changing incarnations. At first it was going to be merely a book on a television network and the presidency; gradually it evolved into a book on the rise of modern media and their effect on the way we perceive events. In selecting the four institutions that have the major role in this book, I tried to give as fair a cross section of the national press as I could. I chose CBS because it has traditionally represented the best in broadcast journalism; *Time*

because among national magazines it reflects something special in the American character; the *Washington Post* because it has become a serious national newspaper and because this is in part a book about the road to Watergate; and the *Los Angeles Times* for those reasons and also because it played so large a part in the career of Richard Nixon." Halberstam adds that he did not write about *The New York Times* because it has been discussed "so much in the past," most notably by "my friend and colleague Gay Talese." (Even so, a rather odd chapter on the *Times*, bizarrely apportioned between James Reston, Adolph Ochs, and the latter's progeny, does find its way into the book, rather like a distinguished guest taking a *pro forma* bow.)

It is hard to think of a statement of intent more fraught with absurdities. Halberstam does not say that he is writing a book on *some* modern media—a task which could therefore reasonably exclude the U.S. Postal Service, AT&T, and other media as reasonably beyond the author's purview. No, the book is about Modern Media.

In the United States in 1977, there were 1580 newspapers, 7,982 radio stations, and 718 television stations. If, indeed, we were to think of mass media as those mechanisms which deliver advertisers access to consumers—a chastening but fairly accurate description—we find that direct-mail advertising revenues are over 14% of the total, with television at around 20% and newspapers just under 30%.

Halberstam could have further qualified "modern media" by adding "those at least with 'news' in them." This would exclude billboards, and direct mail. But in this case he would still have some explaining to do in the context of his remarks apropos "the way we perceive events." Who, in this case, is "we"?

Perhaps he means the average newspaper reader. The average circulation of an American newspaper in 1978 was 37,571. Most Americans read small circulation newspapers, and the inhabitants of those cities with populations between 25,000 and 50,000 are the heaviest readers of all. *The Daily Diet of News*, the report of a national poll taken by the Newspaper Advertising Bureau in 1978, estimated that 69% of the population read a newspaper, 62% saw a newscast, and 49% heard news on the radio. Of the 62% who saw any daily news on television, 30% watched only a local newscast. (It turns out that at the end of an average day, only 8% of the adult population have received no news at all, an encouraging evocation of primal innocence. Sixty-three per cent have heard something by lunchtime.)

So, given the news organizations selected by Halberstam, his "we" (in "the way we perceive events") is somewhat overweening and, in fact, elitist in implication. Given the preponderance of small, discrete newspaper audiences, one might have thought that Halberstam would have devoted some attention to the wire services—AP and UPI. These news-

gathering and news-disseminating organizations get five mentions each in his index, thereby beating mentions of the two largest-circulation daily papers in the United States. The *Wall Street Journal* (one mention) and *The Daily News* (none at all).

Perhaps, despite his aversion to the wire services, Halberstam might have paid attention to syndicated columnists, if only to buttress the trickle-down theory he gestures toward in his discussion of Reston. Neither Jack Anderson nor Drew Pearson is mentioned in the book. Joseph Alsop, who surely falls within Halberstam's narrowest frame of reference as a man influential in Washington and sponsored by *The Washington Post*, is mentioned just three times; William Buckley once; Evans & Novak and Joseph Kraft not at all. Yet the book is "in part . . . about the road to Watergate." Did Halberstam have nothing to say about Jack Anderson, so baneful to Nixon and Kissinger that some folk around the White House even thought of killing him? (Nixon's men never seem to have got that angry with James Reston, whom Halberstam discusses at length.)

Halberstam's talk of a "fair" cross-section of the national press is bunk. Even a plausible choice, CBS, is justified on the grounds that "it traditionally represented the best in broadcast journalism." Why not the worst—since that, by common assent, is what we get from television and radio broadcasting. Why do *The Washington Post* and *The Los Angeles Times* take precedence because they have become "serious" newspapers? It is, of course, because Halberstam thinks we inhabit an ultimately perfectible world with perfect reporters in it and even publishers who, under auspicious circumstances, may themselves tend toward perfection as well as simple bigness.

The *Los Angeles Times* thus emerges from the rogues and political chicanery of General Otis, Harry Chandler and Norman Chandler into the qualified "seriousness" of the paper now existing beneath the aegis of Otis Chandler, whose most distinctive youthful characteristic seems to have been the ability to propel a heavy weight a rather small distance. *Time*, similarly liberated from the tyranny of Luce, ascends towards the light—as filtered through the pine forests of the Temple-Eastex forest-products division which controls the whole empire.

Halberstam does recognize that he is dealing with businesses, in which reverence for the bottom line is no accidental characteristic. But even such acerbic reflections as he offers on William Paley or Katharine Graham are muffled by his omnipresent sense of awe—as though he were caught short in a cathedral and oppressed at the possibility of having to relieve himself in the font. Paley is always awesome, whether for good or for bad: diabolical in his machinations, grandly devious in his betrayals.

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Journalists thus always seem to endow their superiors or owners with superhuman characteristics, thus adding luster to their own servitude.

If there were, in fact, some animating principle—if not the one announced by Halberstam himself—to be detected in the book, some extra respect could be accorded, beyond basic astonishment at the amount of effort involved. Yet there is, in fact, a great deal less here than meets the eye.

lage in Vietnam under attack by U.S. soldiers—to an audience thousands of miles away becomes an enormously important political fact. This is not quite the same thing as speed. Sir William Russell's handwritten journalism from the Crimea had an effect on his British audience, previously deluded about the course of that 19th century war, similar to Morley Safer's famous film from Cam Ne.

Yet Halberstam soon abandons whatever elements of a thesis he

more different entertainers on more different programs than anyone in the history of mankind," had the inconvenience of a news department, and—in Halberstam's long account (not for nothing did Halberstam first embark on the story of CBS)—subsequently shafted Ed Murrow, Frank Stanton, and almost anyone else who got in his way. Paley should not get too upset. He is in the book at least, and described as "one of the staggering success stories of the American twentieth century." What more could the man want?

Bulking all this out are the stories which will ensure the book a ready audience in at least four national news-gathering operations. Anecdote upon anecdote, piled upon each other in endless and chaotic profusion.

Why? To what purpose? The answer is Watergate. Each of Halberstam's "fair" cross-sample did well, in his account, during Watergate. The Washington Post started the expose, the Los Angeles Times weighed in at a crucial moment, CBS promoted it at another crucial moment, *Time* magazine helped to polish it off. What Halberstam is really doing, five years after the event, is to give the press a final cheer. Despite all, *the boys came through when it really counted.*

The Powers That Be, we are thus comforted to learn, can do the right thing and, with whatever reservations, rally round to save the Republic in its hour of need. It might have been thought that Halberstam would have tried to develop some general thoughts on the extent of the press's role at that time, its limitations, and its leverage in the various phases of the crisis. In his hasty accounts of the negotiations between the various reporters and their Watergate sources, he might have at least sketched a portrait of press power as but one element in a larger pattern.

But Halberstam never embarks on such analysis because—for all the grandiloquence of the title of his book—he has very little sense of what the power of the press actually is. In common with most journalists, he usually exaggerates it, suggesting at one point that Harry Luce's obsession with Chiang Kai-shek engendered McCarthyism. In his lengthy accounts of the shifting news coverage of Vietnam, missing *dramatis personae* include virtually the entire antiwar movement within the United States. Thus, history becomes a chronicle of journalists, not of the men and women and politics these journalists were increasingly forced to confront. In Halberstam's vision of things, John Reed would probably be the chief actor in the Russian Revolution.

Nothing odd in all this, in 1979. Eisenhower said a long time ago that journalists are not as interesting as they think they are. Today—Ike's sensible view in disrepute—Halberstam has sagely ratified the new star system. His unctuous narrative, halfway between Edna Ferber and corporate history, should scarcely displease the parties involved.

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For all the grandiloquence of the title of his book, Halberstam has very little sense of what the power of the press actually is.

The Powers That Be opens with a somewhat lengthy anecdote about Sam Rayburn's distaste—not unique—for the sight of Richard Nixon on a television set. Larry King, then one of Rayburn's aides and presumably the man who told Halberstam the story, had to get rid of the image and retain only the sound. This is to set the stage for the phenomena so misprised by Rayburn—the electronic media, in the form of radio and television.

Halberstam's view here, reiterated with some frequency, is that they made everything go faster. Occasionally he uses the word "velocity" to say the same thing. Thus, with the coming of Roosevelt "everything was faster, the pace was quicker." "Everything was happening so quickly" Speed, of course, becomes size, too. Roosevelt "seemed to radiate such immense power and force The hand was enormous, like a Virginia ham It was a reporter's dream, there was so much energy, so much action, so much access The speed of decision was becoming faster and faster and, as it did, local governments simply could not keep up with the growing power and affluence of the federal government Nor was this an isolated phenomenon. It was happening throughout the world. In Germany and in the Soviet Union, powerful, highly centralized governments had taken power."

Later, Halberstam circles back to the same theme, like a man reminding himself why he started an anecdote in the first place: "Life had been vastly speeded up; the speed with which Hitler had come to power had been speeded up by science and technology and radio; the speed with which Hitler could move was intensified by modern weaponry, blitzkrieg it would be called . . . and now the speed with which Murrow could report back to America had the same lightning force"

It is undeniably true that increased speed, in the passage of information from one point to another, was an attribute of radio and television. Indeed, the thought is a platitude. And of course it is true that the ability to transpose the realities of one environment—a vil-

might have had in mind and instead embarks on the true project of his book, which is the retailing of truly enormous numbers of anecdotes.

His trick is to make the anecdotal look structural. Chapters on CBS give way to others on The Los Angeles Times which in turn surrender to passages about The Washington Post and *Time*, before once again Halberstam circles back to CBS. These ramblings are themselves divided into four sections and crowned with the dignity of "Epilogues."

None of this seemed to make too much sense, and in the end I took a knife and hacked the proof copy apart and reassembled the pages into four separate narratives about the four organizations under discussion. Everything at once became rather simpler: four rather gossipy profiles, with some general reflection about the relationship of Kennedy, Johnson, and Nixon to these mass media thrown in for good measure.

The plotting of these four romances is usually rather elementary. In the case of The Los Angeles Times, the sequence runs from the real estate machinations and boosterism of Otis and Chandler through the paper's promotion of Nixon, notably by Kyle Palmer, to redemption via Otis Chandler, the changing demographics of Los Angeles, and the healing powers of relatively good intentions. The story is told in greater detail and at greater length by Robert Gottlieb and Irene Wolt in their *Thinking Big*, an excellent account of the Los Angeles Times and its role in Southern California.

The saga of The Washington Post moves from its acquisition by Eugene Meyer through its establishment as the dominant news organ of Washington by Philip Graham, to ultimate apotheosis as the exposé of Watergate. The *Time* sequence is essentially rapt contemplation of the person and achievements of Harry Luce, with some reflections on *Time*'s news management of the Vietnam war and Watergate thrown in as lagniappe. CBS revolves around chairman Paley, who, as we have seen, "merchandised more products for more different companies, and sent out

SHANA ALEXANDER TAKES ON THE PATTY HEARST 'ROSETTA STONE'



Journalism according to Shana Alexander: "a way to deliver opinions without having to think."

BY PETER CARROLL

ANYONE'S DAUGHTER. By Shana Alexander. Viking, 562 pp., \$14.95.

Anyone's Daughter purports to tell "The Times and Trials of Patricia Hearst." It is the chronicle of the bizarre double-crime that saw the millionaires' daughter kidnapped by the Symbionese Liberation Army in 1974, converted into "an urban guerrilla" and finally captured by the FBI and convicted of a San Francisco bank robbery.

Shana Alexander, sometime news columnist for *Newsweek* and commentator on CBS's "60 Minutes," covered the Hearst trial, expecting to transform the peculiar crime into a "symbolic" event, one that "raked up all the deepest fears of parent and child, rich and poor, men and women, blacks and whites, haves and have-nots, Left and Right, young and old."

It was a grand vision, worthy of the likes of Norman Mailer or Tom Wicker. But Shana Alexander, though a good reporter and graceful writer, lacks both the profundity and the clarity of thought of

these other journalist-essayists to decipher what she calls the "Rosetta Stone for our own times." The result is a muddled, tedious, overblown book that is neither illuminating nor interesting.

The book's title reveals much about the author's confusion. Patricia Hearst, we are told, could have been anyone. To amplify these thoughts, Alexander describes in boring detail her own relationship with her teenage daughter, Kathy, who is troubled, dissatisfied and uncommunicative. "Could this tragedy have happened to my daughter?" asks Alexander. "The only answer is yes. Yes it could." But then what are we to make of an equally positive statement made a few hundred pages earlier? "Despite all her protestations," insists Alexander, "Patricia Hearst is not 'anyone's daughter.' She is the granddaughter of the Old Man, of William Randolph Hearst, and that is why she was kidnapped." Well, which is it? Poor Shana can't decide!

Some of Alexander's writing is worthy of Woody Allen. Of her ex-husband she says: "In him I had found not my adored father but a

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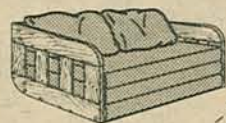
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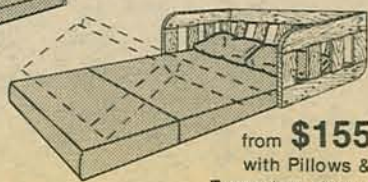
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In Alexander's book, Patty Hearst is the number-one victim—treated as an object by both the SLA and the legal system.

personality queerly akin to my domineering, seemingly-unloving, constantly guilt-evoking mother, inside a male body. Maybe that is why I could never remain pregnant by him; if I had, it would have been a kind of psychological double incest—and transsexual to boot!" Poor Shana!

So lacking any perspective on the social, economic or ideological issues raised by the Hearst case, Alexander is reduced to dealing in psychological doubletalk. She is especially fond of the word paranoia and uses it frequently to explain

nearly everyone and everything that occurred in this country between the Kennedy assassination and Watergate. "Paranoia," she proclaims as if she is quoting Chairman Mao, "rises from mistrust like steam from a dung heap."

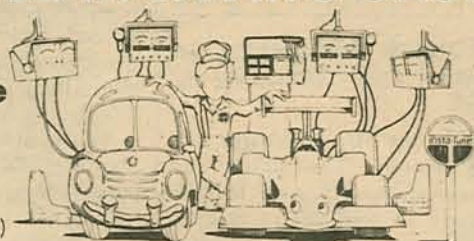
But in the context of the Hearst affair, what is paranoia? Is it the textbook state of mind in which a person erroneously believes himself or herself to be persecuted by some imaginary enemies? Or is it the prudent response of someone who really is persecuted by someone? And what about the third possibility—for which, incidentally, there is no word in the English language—whereby a person is persecuted but does not know it? These questions are unexamined because Alexander refuses to see the Hearst case as more than a conflict of personalities.

In this world of psychiatry, Patricia Hearst is the number-one victim—treated as an object by both her SLA captors and the legal system that brings her to trial. The main villain, however, seems to be the Hearst defense attorney, the celebrated F. Lee Bailey. As Alexander depicts him, he is concerned primarily with his public image (and perhaps, too, the royalties from his proposed book on the case). Bailey, according to Alexander, made several serious errors of omission (failing, for example, to challenge some illegally seized evidence) and developed a legal strategy that forced his client to endure considerable trauma in the courtroom. Alexander's portrayal of the judicial proceedings captures the true boredom of the trial, while her digressions on the defendant's fingernail polish and the attorney's mouth spray, designed to heighten the human interest, become simply silly and distracting.

Journalism, Alexander boasts at one point, is "a way to deliver opinions without having to think." And that may be the best epitaph for this pompous production.

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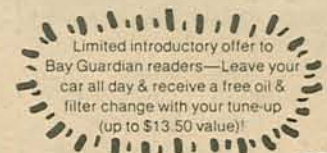
It takes a lot of expensive equipment to tune a racing engine. About \$13,164 worth, to be exact. Just imagine what that kind of equipment could do for a passenger car! One way to find out is to take your car to a nearby INSTA-TUNE center. At INSTA-TUNE, the nation's largest tune-up chain of its kind, every car is dynamometer tuned under actual driving conditions. So you get peak performance and maximum horsepower at all driving speeds. Sophisticated electronic equipment is used to analyze ignition, exhaust and carburetion so your car will deliver the best possible gas mileage. In fact, your gas savings alone could more than cover the cost of an INSTA-TUNE tune-up.

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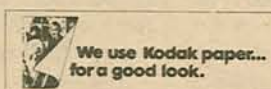
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FOCUSING IN ON THE NEW AUTOMATIC CAMERAS

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SPECIAL PHOTOGRAPHY SECTION

BY DAVID BUTTERFIELD

The latest word in cameras is automation. It seems we old-fashioned manual camera fans are doomed to extinction. No more figuring and fidgeting, with these jewels. Introducing the end of photography as I have known it—something for practically any taste in photographic paraphernalia.

THE POLAROID SX-70 SONAR ONE-STEP SPECIAL EDITION

Perhaps the most spectacular achievement in camera making history is the Polaroid SX-70. The most incredible of several SX-70 models is the sonar-focusing One-Step Special Edition.

After shooting and viewing a couple of automatically focused, exposed and processed prints, it is easy to conclude that photography has reached the zenith of automation. I'm sure the engineers at Polaroid's factory in Cambridge, Massachusetts, have nothing left to do but eliminate the need for the photographer.

CAMERA SET UP AND DEMONSTRATION BY ADOLPH GASSER INC. 181 SECOND STREET, S.F.



Left to right: Polaroid Sonar One Step SX-70 Special Edition—\$285; Nikon ME, with 50mm, f1.8 Series E—\$388; Minox 35 GL—\$300; Pentax 110, with 24mm, f2.8—Takumar—\$249.

Yes, the sonar focusing *does* work. If there is a large object in the way of what you want to shoot, you can use the manual override, and if you're shooting a room or landscape, the camera focuses by averaging the distances of everything in its field of "vision."

The sleek, black Special Edition is noteworthy for a number of reasons, but the thing that strikes me is the five-year warranty. Polaroid guarantees the camera, parts, labor and—can you believe this—pictures. If, in the first five years of

owning a Special Edition, you are not satisfied with the pictures, send them back and Polaroid will replace any eight prints with a new pack of film. The S.E. also comes with coupons for free film if you don't wish to send them your mistakes.

We will probably be very old before this camera becomes obsolete.

THE PENTAX 110

The Pentax 110 seems to be the answer to a lot of people's dreams for a versatile, automated, instant-

load SLR. The 110 system—camera, three lenses, auto winder and auto-flash—will easily fit into a purse or a very small gadget bag. This would seem to be a real natural for travellers.

Unfortunately, everything here is not as it seems at first glance. For one thing, 110 cartridge film is not capable of producing a high-quality blow-up. The 3½ x 5 inch prints I have seen from this camera were not impressive when looked at carefully for grain and sharpness. The tiny 110 format just can't

match full-frame 35mm no matter how good the camera and lenses are. Another annoyance is the Pentax 110's lack of accessory interchangeability. The three lenses have different filter sizes, thus making it necessary to buy separate filters, shades and close-up lenses for each focal length. This is a serious oversight considering that a couple of filters and a shade cost about the same as the lens itself.

If you don't need large prints or professional quality, this might be the camera for you. Most dealers are selling out their stock of Pentax 110s as fast as they get them.

MINOX EG

If you are looking for a small, lightweight camera—say smaller than a pack of cigarettes—yet one that utilizes full-frame 35mm film, the Minox EG is probably the camera for you. The camera, made from lightweight durable plastic, is fully automatic with an override for backlit scenes. After

continued next page

The San Francisco
Bay Guardian

ART & NEWS '79

FIRST ANNUAL PHOTOGRAPHY CONTEST AND EXHIBITION



RULES

1. All entries must be black and white or color prints (no transparencies). Manipulations of prints are acceptable (such as multiple printing, solarization, toning, hand coloring and other special printing and developing techniques).

2. All entries must be matted or mounted, with overall size not exceeding 18 X 22 inches.

3. The contest is open to all photographers, amateur and professional. Staff members of the Bay Guardian and freelance photographers who have published more than one photograph in the Bay Guardian within the last six months (from Nov. 21, 1978) are not eligible.

4. Entries will be judged on the basis of originality and overall effectiveness.

5. All entries should be mailed or submitted (during regular 9-5 business hours) to the Bay Guardian,

2700 19th St., San Francisco, CA 94110.

6. Deadline for entries is July 13, 1979. At the end of the contest and exhibition, photographs can be picked up at the Bay Guardian during regular business hours. We will not be responsible for photographs not claimed by October 19, 1979.

7. Photographs must be entered in one of the following categories:

- a. Black and White
- b. Color

c. Journalism—black and white photographs of people and events in the Bay Area, 1978-79, which have been published or are suitable for publication in a newspaper or magazine.

8. Entries are limited to four per person.

9. Each entry must be accompanied by the official entry blank or a facsimile on the back. There must be no identification on the front of any photographs.

PRIZES

First prize: A \$100 gift certificate from Adolph Gasser for the winner in each of the three categories.

Second prize: A night for two at the historic Grey Whale Inn in Fort Bragg on the Mendocino coast for the winner in each of the three categories.

Plus, prizes for third and fourth place and runners-up.

EXHIBITION

Prize winning photographs and selected runners-up in the black and white and journalism categories will be published in a special section of the Bay Guardian.

Prize winning photographs and runners-up will be exhibited at Camerwork Gallery (70 12th St., SF) from August 28 to September 22, 1979. Winners will be announced in the Bay Guardian's issue of August 22, 1979, and a complete list of all artists whose photographs are to be exhibited will appear in the issue.

NO PHOTOGRAPH WILL BE VALUED AT MORE THAN \$50

THE BAY GUARDIAN'S FIRST ANNUAL PHOTOGRAPHY CONTEST AND EXHIBITION

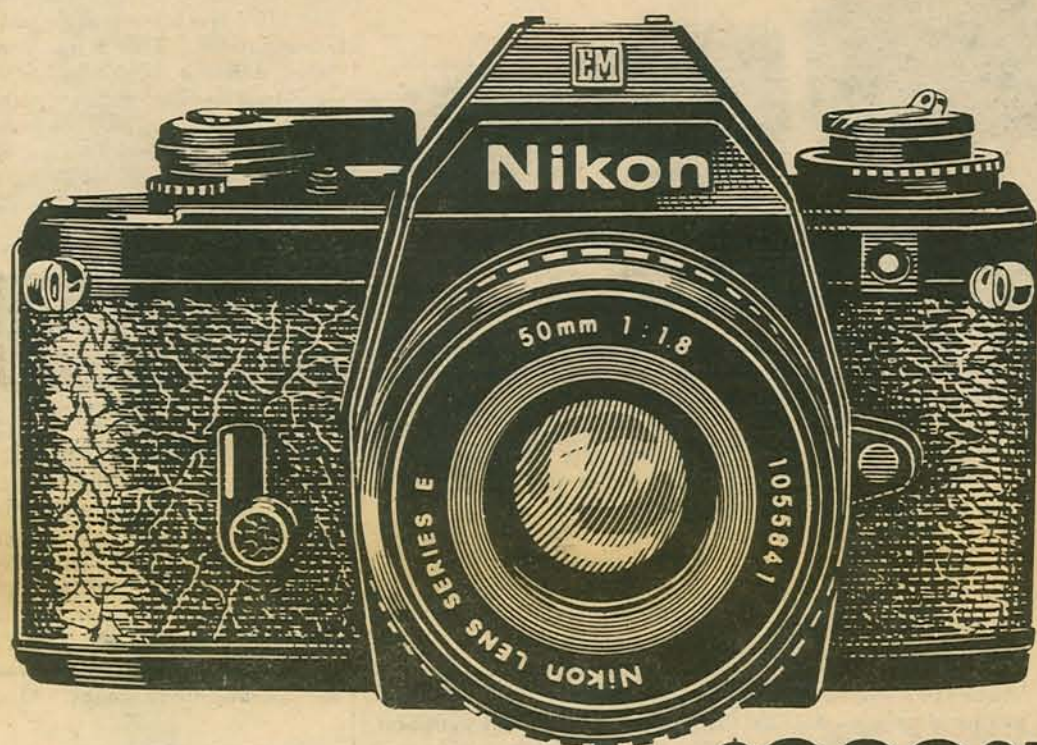
Name _____ Phone _____
Address _____
Category (check one) Color _____ B&W _____ Journalism _____
Title (for identification purposes) _____

Entry no. (do not fill in)
Drop by or mail to: Bay Guardian, 2700 19th St., San Francisco, CA 94110
Please attach this form to the back of each photograph with masking tape.

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continued from previous page

folding out the collapsible lens, set the distance on a footage scale, aim and shoot. If you think such a tiny, plastic camera won't produce top results, think again. Minox is famous for the optics in their original spy cameras, in which the film was smaller than your fingernail. Utilizing the same maximum sharpness in the EG with full-frame 35mm film, you can expect excellent results. With the Minox, you no longer have the excuse, "Shoulda brought the camera."

NIKON EM

The miniaturization race has been on for some time in Japan's camera factories. A few years ago, the standard Nikon F was considered small and lightweight. That camera feels like a brick compared with the new Nikon EM. The difference? Plastic. Practically the entire camera—lens, barrel, body—is made of plastic.

This 35mm SLR has exposure automation similar to the Nikon FE, with a single manual setting of 1/90th of a second for flash synchronization. Features include a "fail safe" sonic alarm that beeps as you depress the shutter if there is too much or not enough light for the exposure. It also has interchangeable lenses, although the older non-AI (Nikon term) Nikkor lenses will not work with the camera's wide-open metering system. The 50mm lens and two auxiliary lenses made especially for the EM have plastic barrels, making for an overall weightless feeling you won't get from any other 35mm SLR. Also available for the EM is an equally lightweight and inexpensive motor winder.

If you want to get into Nikon quality for a minimum price, this is it.

PHOTOGRAPHY:

IN THE AND

Robert Frank at the Simon Lowinsky Gallery, 228 Grant Ave., SF, through June 30.

Andree Ferris and Thomas Johnson at the Focus Gallery, 2146 Union St., SF, through May 25 (Egypt: Eliot Porter and 19th Century Views from the Collections of Jan Leonard and Jerrold Peil opening May 26).

Louis Lanzano and Robert Widcombe at Camerawork Gallery, 70 12th St., SF, through June 2.

Ron May at Canon House Gallery, 776 Market St., SF, through May 31.

Jeffrey S. Kriger: "Building Suburbia" ETC. at the 1429 Gallery, 1429 Grant Ave., SF, through May 29.

Sister Adele: Haiku Images at Editions Limited West, 1 Market Plaza through May 31.

Jonathan Harkness: Ciba-chrome Prints at UC Extension, 55 Laguna St., SF, through May 31.

Rae Sal Schalit at the Temple Museum, Congregation Emanuel, Arguello Blvd. and Lake St., SF, through August 6.

Earliest Masters of Photography at the San Francisco Museum of Modern Art, May 26-July 29.

Paul Hoffman: Color Photographs in the Museum of Conceptual Art at the San Francisco Museum.

continued page 22

**9th ANNUAL NORTH BEACH
PHOTOGRAPHIC ART FAIR
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MUSEUMS GALLERIES



Judy Dater's "Joyce Goldstein in Her Kitchen" (above) is part of "Mirror and Windows: American Photography since 1960," a major exhibition opening at the San Francisco Museum of Modern Art this summer. Louis Lanzano's untitled photograph (left) is on display at Camerawork Gallery.



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My criteria for selecting the work of these four photographers were pretty straight-forward: They shoot in black and white, they live in the Bay Area, they are not well known and, most important, they create potent images. (Remember you're seeing these photos drastically reduced in size and reproduced on newsprint.)

Four very different sensibilities are operating here, even though two photographers shoot similar subjects—out-of-the-mainstream subcultures. I've included brief statements by the photographers, because they are insightful. They also give us the chance to understand how these photographers think, as well as how they see. My thanks to each of them.

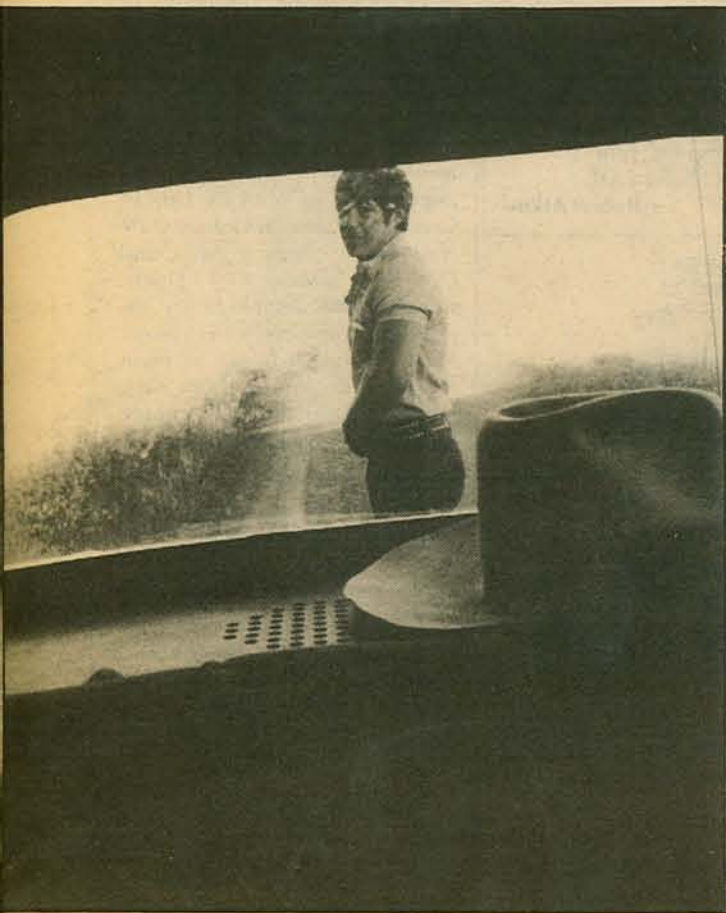
—Robert Atkins

Marion Gray: I work in series because it takes away from the preciousness of the single image and "unfreezes" time in a more lifelike way. Movement is important—my movement is shooting and photographs and the viewer's movement through them.



Sue Brisk: As I explore the shock value of subcultures, people have tended to understand my pictures as visualizations of human decadence and even [my own] irreverence. I am not sure that this is correct. I merely attempt to express the solemnity of an absurd world. The directness of my portraits testifies to fatality rather than decadence.

Dorothy Bannies: Although my photographs are my way of seeing rodeos and cowboys, it wasn't just how I saw *them*. The cowboys would only let me see what they wanted and over the years that gradually grew deeper. They allowed me to see more than any other outsider, I think, but they never let me forget I wasn't one of them.



Craig Morey: I make pictures instead of talking. I'm trying to do something that can't be done with words. I'm trying to wake up the other half of the brain, to create images that go right from the eyes to the bloodstream. They're meant to be very simple—and sensual.



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PHOTOGRAPHY

continued from page 18

um of Modern Art, through June 24.

Paul Ickovic at Cody's Gallery, 2854 Telegraph Ave., Berkeley, through May 27 (John Mercer opening May 31).

Gail Rubin: Color Photographs at the Magnes Museum, 2911 Russell St., Berkeley, through June 17.

German Film Directors in Hollywood at the University Art Museum (Pacific Film Archive Level), Berkeley, through May 27.

Margaretta Mitchell: Dance for Life, at the Bank of California,

Mezzanine Gallery, 2333 Shattuck Ave., Berkeley through May 31.

Diablo Valley in Focus at the Walnut Creek Civic Arts Gallery, 1641 Locust St., through June 9.

George Hoehn at the Smith Andersen Gallery, 200 Homer St., Palo Alto through June 9.

OPENING SOON AND NOT TO BE MISSED: Mirrors and Windows: American Photography Since 1960, opening June 8 at the SF Museum of Modern Art.

—Robert Atkins

photography? We wanted to give amateur photographers a chance to display their work and a place for photographers to get together for a couple of days and compare and critique. A lot of teachers come to the fair and are helpful to those just learning. I think the fair has greatly raised the quality of photography in San Francisco."

There will be food available (ribs, burgers, hot dogs, chicken teriyaki) plus plenty of entertainment (jugglers, tightrope acts, puppet shows). With the help of Columbus Camera, Golden Gate National Recreation Area and Don Wehr's Music City, Hughston has also assembled an impressive three days of live music. Music begins each day at noon and ends at 5 p.m. with each band scheduled for a 45-minute to one hour set. The lineup:

Saturday: Warren Salus All Stars (Latin), Messiah (funk/rock), David LaFlamme (rock), Boots (funk/ROCK), Enrico & S.F. Giants (funk) and Flora Purim & Airtio (jazz).

Sunday: Victoria and 30-piece choir, Kid Courage (rock/new wave), Nickelweight (rock), Nick Gravenites (blues) and Hoo Doo Rhythm Devils (R&B).

Monday: Sy Perkoff (jazz), Pearl Harbor & the Explosions (rock/new wave), Dan Hicks (sarcastic folk), Boots (funk/jazz), Sons of Champlin (rock).

Ninth Annual North Beach Photographic Art Fair, Sat., May 26 through Mon., May 28, Aquatic Park, Beach and Hyde St., across from Ghirardelli Square. For more information call 989-4004 or 982-5717.

—Mark Rose



NORTH BEACH PHOTOGRAPHY FAIR

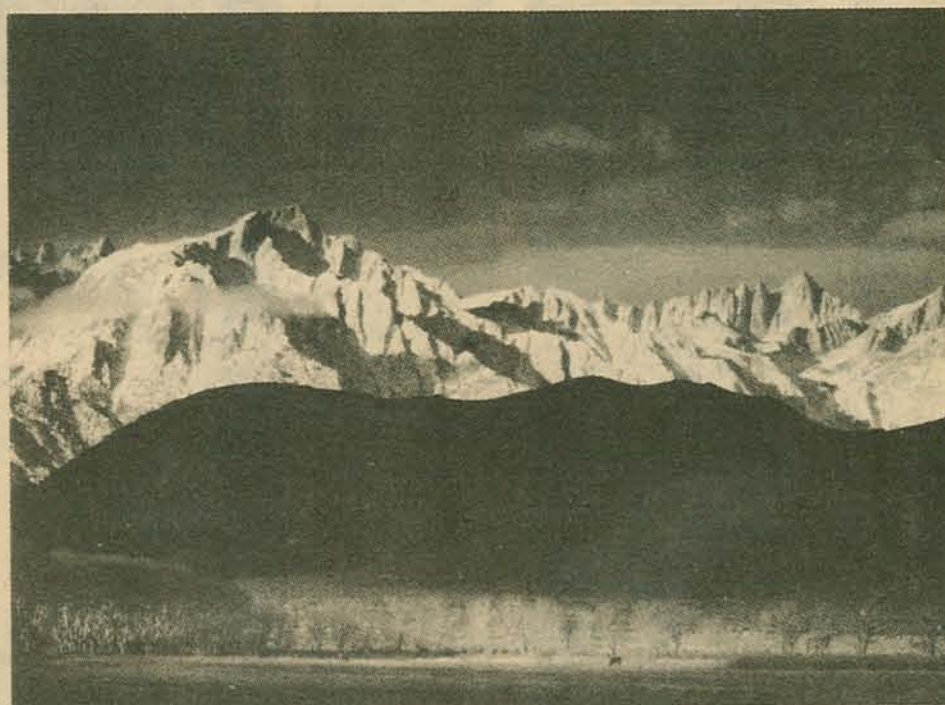
The North Beach Photo Art Fair is the only fair of its kind in the country. More than 300 amateur photographers, some from as far away as Chicago, Philadelphia and New York, will display more than 30,000 photos at Aquatic Park, Sat., May 26 through Mon., May 28. Sunday, the 150 photos chosen as semi-finalists will be displayed. Monday, the winners and two runners up will be announced in three categories—black and white, color and special effects—plus a new category called 'photographers

choice,' in which participating photographers are judges. First prize winners will receive \$600-\$700.

The Photo Art Fair is the brain-storm of Boots Hughston, who put on the first fair nine years ago (considerably smaller, there were only 60 entries) because he wanted to see amateur photographers gain recognition.

"We got tired of photographers being frowned upon as artists," Hughston says. "Everyone looked at painting as art, but why not

ANSEL ADAMS



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EIGHT DAY CALENDAR OF EVENTS

25

FRIDAY

Berkeley Jazz Festival. The 13th annual open-air festival at the Greek Theater opens tonight at 6 pm, with performances by John Klemmer, Betty Carter, the Tony Williams Band and Al Jarreau. Sat/26 the concert gets underway at 3 pm with Weather Report, Sonny Rollins and Pat Metheny. The last day, Sun/27, features Joni Mitchell and Herbie Hancock in a special tribute to Charles Mingus, plus Dizzy Gillespie and Tony Williams, 2 pm. Greek Theatre, UC Berk., \$8.50 advance, \$9.50 at the door, \$1 discount for students, 642-9988.

The Ice Follies skates through its last three days of performances, with Mr. Debonair, Mr. Frick and others, at the Oakland Coliseum, tonight and Sun/27, 7:30 pm, Sat/26, noon, 4 and 8 pm, plus Sun/27, 2 pm. Hegenberger at the Nimitz Fwy., Oakl., \$5-\$7, 635-7800.

SF Giants take on the Atlanta Braves tonight at 7:35 pm (player portrait night), Sat/26-Mon/28, 1:05 pm. Candlestick Park, off Hwy 280, SF, \$5 box, \$4 reserved, \$1 discount for youths, \$1 general admission, 467-8000.

"Gospel at the Symphony" brings together Edwin Hawkins and the Love Center Choir with the Oakland Symphony at the Concord Pavilion for one night only, 8 pm, 2000 Kirker Pass, Concord, \$7.50-\$8.50 reserved, \$5.50 general, \$3.50 for children under 12, 798-3311.

***Printmakers' Show.** The Kala Institute is a non-profit center for artist printmakers, some of whom are represented in the show, "Recent Work by Kala Artists," opening today with a lecture on the "Visual Artist and Theater," by critic and author Martin Esslin, 8 pm. A reception takes place Sat/26, 8 pm. Gallery hours are Wed.-Fri., 1-6 pm and Sat., 1-4 pm, through July 14. 3200 Adeline, Berk., free, 658-7205.

***"Holy Cow (or Chakra Treatment)."** Angels of Light present this show about a spirited young woman who fights against physical and mystical forces, including demons and

gods. The production opens tonight and plays Fri.-Sun., 8 pm, through June 17, with matinee performances June 3 and 10, 2 pm. Lone Mountain College Main Theatre, Turk at Anza, SF, free, 861-5481.

Multi-Media Showcase is a concert of photographic images choreographed to music "in contrast to the gaggle-of-projector, computer-programmed technology that prevails" in amusement parks and corporate public relations. 8 pm, UC Extension Auditorium, 55 Laguna St. at Market, SF, \$3, 681-7980.

"Dame Edith." Charles Yarbrough conceived, wrote and stars in his dramatic characterization of the English writer, Edith Sitwell, tonight and Sat/26, 8 pm, Bldg. 312, Fort Mason, Laguna at Marina, SF; Fri/1-Sat/2 and Fri/8-Sat/9, 8 pm, Ed Mock Studio, 32 Page, SF, \$3, 552-9487.

"6 Pact." Action Theatre Troupe performs a spontaneous ensemble theater piece, using sound, dance and dialogue, tonight and Sun/27 and Fri/1-Sat/2, 8 pm. Skylight Studio, 2547 Eighth St., Berk., \$2.50 or PAS voucher, 525-6978.

Massenkoff Russian Folk Festival. The company of 50 dancers, musicians and singers performs at the Center for Performing Arts, 8 pm. 255 Almaden, San Jose, \$6-\$12, (408)288-7469.

Ballet Nacional de Cuba continues its premiere Bay Area engagement, led by prima ballerina, director and choreographer Alicia Alonso. Alonso dances in each of the four remaining performances of repertory works, tonight at 8 pm, Sat/26, 2:30 and 8 pm and Sun/27, 2:30 pm. Berkeley Community Theatre, Grove at Allston Way, Berk., \$6-\$19.50, 421-1000.

Flora Purim with Airtio bring their distinctive jazz and Latin fusion to the Old Waldorf tonight and Sat/26, 8 and 11 pm, 444 Battery, SF, \$6 in advance and \$7 the day of the show, 397-3884.

The Five Centuries Ensemble is a quartet of a soprano, counter-tenor and players of the viola da gamba and keyboards, performing old and new music. Tonight's concert includes Henry Purcell's "Elegy upon the death of Queen Mary," Louis Couperin's "Chaconne in Fa," John Cage's "The Wonderful Widow of 18 Springs" and Lukas Foss's "Three Airs for Frank O'Hara's Angel," 8 pm, Hertz Hall at UC Berk., \$5 general, \$3 students, 642-0212.

The Screamers perform new wave rock in concert with Tuxedo Moon and the Units, 8 pm. California Hall, 625 Polk, SF, \$6.50 advance, \$7.50 day of show, 885-6482.

Donizetti's "Don Pasquale" is being produced by the "nationally recognized regional opera company," West Bay Opera, tonight and Sat/26, 8:15 pm and Sun/27, 2 pm. Palo Alto Community Theatre, Middlefield and Embarcadero, Palo Alto, \$6 (youth \$3, Sunday only), 329-2623.

Sande Hershman and Friends and their program, "Roots and Wings," are this week's Spring Concert of "In-



Wendy Rogers Dance Company performs "Terminal Dust." See Fri/1.

spirational Music Blending East and West" at Network Coffeehouse, 1036 Bush, SF. These are "Songs of Love with angelic voice, singing and chanting both original and ancient melodies and mantras" with tamboura, guitar, congas and piano, 8:30 pm, \$3, 989-6097.

"Act of Imagination." Mark Taper Forum's resident company, the Improvisational Theater Project, presents a new improvisational piece welcoming audience participation, tonight and Sat/26, 8:30 pm, Epic West, 2640 College Berk., \$4, or PAS voucher, 549-1844.

Rock and Roll Disco. KSAN DJ's Richard Gossett and Beverly Wilshire are the hosts and SVT is the new wave band playing live music at this disco (which qualified for the name by also featuring new wave recordings), 8:30 pm. Geary Theater, 1839 Geary, SF, \$3.50, 626-3340.

Karen Attix, former dancer with the Merce Cunningham Dance Company, performs her first all-solo Bay Area concert

with works by Henry Berg and Ronit Land, accompanied by composer Lary Graber, 8:30 pm. Margaret Jenkins Dance Studio, 1590 15th St., SF, \$3.50 or PAS vouchers, 282-6970.

The East Bay Voice is a community newspaper in the East Bay that is resuming publication after a six-month hiatus. Celebrate with them tonight, 9 pm-1 am, with discussion, dancing, music and refreshments. 5753 Claremont, Oakl., \$1.50 donation.

"The Taming of the Shrew": see Wednesday/30.

"The Tennis Game": see Thursday/31.

"The Barbeque": see Friday/1.

26

SATURDAY

Tae Kwon Do Championships. The 11th annual UC open competition has slots for pee wees and juniors (9-10 am), senior men, women and teams (9-11:30 am). Competition begins at 10 am and noon. A masters demonstration and a free referee's clinic are also offered. 100 Harmon Gym, UC Berk., \$4 for spectators, 642-7100.

***North Beach Photographic Art Fair.** Over 300 photographers display their work at the 9th annual event, today through Mon/28, 10 am-5 pm. Jugglers, tight rope walkers, fire eaters, puppeteers and musicians are

another part of the fair's attractions. Stop by the Bay Guardian booth while you're there. Aquatic Park, Hyde at Beach, SF, free, 989-4004.

***More from Egypt.** Prepare for the upcoming King Tut exhibit by attending a photographic show at Focus Gallery. Eliot Portner's color photographs of the monumental ancient ruins of Egypt are displayed with 19th Century views of the country from the collection of Jan Leonard and Jerrold Peil. The show opens today and continues Tues.-Sat., 11 am-5 pm, through June 23. 2146 Union, SF, free, 921-1565.

Marin Grecian Festival. Last week the Greeks were in Oakland, this week they're in San Rafael, along with a festival that includes Greek food and pastries, entertainment, bouzoukia, dancing, tavernas, imports and exhibits, plus a chance to win a trip to Greece, today and Sun/27, noon-10 pm. Marin Civic Center, Civic Center Dr., San Rafael, \$2 general, \$1 seniors and children, 472-3500.

***Ferryboat Film.** Dr. Thomas Snead, a third generation San Franciscan who filmed his ferryboat commuter experiences from 1922-1939, presents his film and memories tonight at the National Maritime Museum, 7 pm. The program also includes background information on the SF Bay ferryboat system. Aboard the old ferryboat, Eureka, berthed at the Hyde Street Pier, Hyde at Beach, SF, free, 556-6435.

Improvisational Disco. Synergic Theater invites dancers to participate in individual and collective improvisation to classical and avant-garde music, 7:30 pm. 545 Haight, SF, \$2.50 at the door, \$2 advance, 431-1171.

The Oakland Symphony Orchestra performs George Gershwin's "Porgy and Bess," the complete opera in concert version, with Donnie Ray Albert as Porgy and Daisy Newman as Bess, tonight at 8 pm. Paramount Theatre, 21st St. at Broadway, Oakl., \$6-\$11 (with PAS vouchers accepted for \$2.50 discount), 465-6400.

"The Regard of Flight." Bill Irwin presents a dance theater work-in-progress, using vaudeville and circus traditions, performed by Murdoch, tonight and Sun/27, 8:30 pm, Project Artaud, 450 Florida, SF, \$3, 552-4014.

"The Taming of the Shrew": see Wednesday/30.

"The Tennis Game": see Thursday/31.

"The Barbeque": see Friday/1.

27

SUNDAY

***Art in the Vineyard.** Concannon Vineyards hosts a wine-tasting and arts and crafts show of weavers, potters, painters and woodcarvers under the trees at the century-old winery, 10 am-5 pm. 4590 Teslard, Livermore, free, 447-3760.

***Parenting Faire,** to honor the International Year of the Child, features resource booths on all aspects of childrearing and child care, plus entertainment provided by Suzuki Children, ACT, Recreation Center for the Handicapped, 10 am-5 pm. Hall of Flowers, Golden Gate Park, SF, free.

***La Fiore de Printemps** is a Rite of Spring Festival in the Civic Center Plaza, 11 am. Polk at McAllister, SF, free, 558-4268.

House and Garden Tour. The California Historical Society sponsors the annual spring tour, between 1 and 3 pm. Washington Square, Columbus at Union, SF, 558-4268.

***Master Mariner's Regatta.** More than 80 classic sailing vessels participate in this regatta, the oldest of its kind in the US (1867). The only surviving scow schooner from the 1800s, Alma, is the first to cross the starting line at 11:30 am. The race is due to end at about 2 pm, off Angel Island. Good views of the free event from Marina Green, SF. Call 398-0444 for more information.

Soul on the Green means performances by The Emotions, the Bar-Kays, Chic, Rose Royce, Peabo Bryson and B. B. King at the Kool Jazz Festival, noon-7 pm. A special stage in center field allows concertgoers to sit either on the grass near the stage or in the stands. Oakland Stadium, Hegenberger at the Nimitz Fwy., Oakl., \$11 advance, \$12.50 day of show, 635-7800.

Farewell to the Dils. Manager Peter Urban says, "Be there, or be square," when local new-wave band The Dils plays a farewell gig, with the Urge and the Fillmore Struts, before starting a North American tour, 3 pm. Day's Old Style Bar and Grill, 24 Ellis, SF, call 421-2894 for information.

continued next page

SAN FRANCISCO GOTHIC



CONTINUED.

continued from previous page

Fluegelhornist Art Farmer also plays trumpet with his jazz quartet, 4:30 pm. Bach Dancing and Dynamite Society, Miramar Beach, Half Moon Bay, \$4-\$5, 726-4143.

***Treadmill Championships.** The natural extension of the running craze. Two treadmill runners battle it out for the most stationary miles at 7 pm. Holiday Inn-Golden Gateway, SF, free, 397-3012.

Elayne Boosler, Jack Marion, Pappas and Diedrich, Rev. George Wallace and emcee Jose Simon are all comedians sharing a "Laugh Your Ass Off!" bill, 8 and 11 pm, at the Old Waldorf, 444 Battery, SF, \$5 advance, \$6 at the door, 665-2717.

Filmmaker Les Blank, well-known for his New Orleans film "Always for Pleasure," presents two of his rarely-shown films, "A Poem is a Naked Person," about Leon Russell, and "Chicken Real," about the commercial growing and processing of chickens, 8 pm. Cinematheque, SF, Art Institute, 800 Chestnut, SF, \$2, 586-8486.

"The Taming of the Shrew": see Wednesday/30.

"The Tennis Game": see Thursday/31.

28
MONDAY

Track Meet. Cal. State Hayward hosts the Pacific AAU Track Meet all day. Call 881-3721 for information.

Gay Library Exhibit. This unique display focuses on homosexuals coming out of the closets and into the mainstream of society, by presenting examples of 20th Century lesbians and gay men in all occupations and aspects of society, using books, records, magazines, newspapers and art, all either by, for or about homosexuals. The exhibit closes today at the Berkeley Main Library but is traveling to libraries in Alameda, Contra Costa and San Francisco counties. Call 444-5555 for more information.

***Memorial Day Concert** presented by the US Sixth Army Band, 2 pm, at Fort Point, below the Golden Gate Bridge, Golden Gate National Recreation Area, free, 556-1693.

The Ridge Quartet is composed of students of the SF Conservatory of Music, who won first place in the Chamber Music Society of Monterey competition. Pianist Jeffrey Kahane joins the quartet for a performance of works by Haydn, Brahms and Bartok, 8 pm. Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF. Call 564-8086 for information.

"The Taming of the Shrew": see Wednesday/30.

29
TUESDAY

***"Opium: Pipes, Prints and Paraphernalia."** An exhibit (not

den) opens at the Stanford University Museum of Art, today, 10 am-4:45 pm, continuing Sat.-Sun., 1-4:45 pm. Palo Alto, free, 497-4177.

***Japanese Joinery.** Makoto Imai exhibits examples of traditional Japanese joinery and architectural drawings for tea-house construction and presents a demonstration of classical joinery techniques at Works, today through June 17 (the reception on June 3 features a concert by the Gamelan Orchestra, 7 pm). 248 Auzerais, San Jose, free, (408)297-5740.

Jan and Dean. Relive the days of surfin' and hot-roddin' in California at a concert with Jan and Dean and Papa Do Run Run, 8 and 11 pm. Old Waldorf, 444 Battery, SF, \$5.50 advance, \$6.50 day of show, 397-3884.

"Bells Are Ringing." SF Civic Light Opera opens its season with a revival of the Fifties musical comedy by Betty Comden and Adolph Green, with music by Jule Styne, directed by Michael Kidd. Florence Henderson stars as chatty telephone operator who meets her true love, Dean Jones by telephone. The production opens tonight and plays Mon.-Sat., 8:30 pm, Sun., 7 pm, plus matinees Wed. and Sat., 2:30 pm, through July 7. Orpheum Theatre, 1192 Market, SF, \$8.50-\$18, 552-4002.

Kenny Burrell Trio. The jazz guitarist performs with bassist Larry Gales and drummer Sherman Ferguson, tonight through June 3, 9 and 11 pm, plus 1 am Fri.-Sat., Keystone Korner, 750 Vallejo, SF, \$6, 781-0697.

"The Taming of the Shrew": see Wednesday/30.

30
WEDNESDAY

***Artist Patrick Ireland** is coming out from New York to install his room-size pieces of colored rope stretched and attached at different points in an extension of minimal sculpture. Ireland is presenting a slide-lecture of his work Fri/1, noon. The installation is on view today through August 5. Wed.-Sun., 11 am-5 pm. University Art Museum, 2626 Bancroft Way, Berk., free, 642-1438.

"The Taming of the Shrew": Wild West Ltd. reinterprets the Shakespearean classic and sets it in the American frontier, directed by James Dunn. The production opens tonight (\$8-\$9) and plays Tues.-Fri., 8 pm, Sat., 7 and 10:30 pm and Sun., 7 pm (\$7-\$9) in a 10 open-ended engagement. Previews scheduled Thurs/24-Tues/29 (\$6), Cannery Theatre, 2801 Leavenworth, SF, 441-6800.

Joffrey Ballet. The innovative New York ballet company comes back to SF for its annual tour. This year the programs include five works new to the Bay Area. Performances start tonight and continue through Fri/8, 8:30 pm, plus matinees Sat/2-Sun/3, 2:30 pm. War Memorial Opera House, Van Ness at McAllister, SF, \$5-\$14, 431-5400.

Samantha Samuels is a New York cabaret singer who has received rave reviews. She sings blues, jazz and original material and performs in concert at The City with comedian-singer Jim Reiter, tonight through June 3, 9 and 11 pm. Montgomery at Broadway, SF, \$5, 391-7920.

Jackie and Roy Kral have been singing together for 30 years. They open a new show, "Back to Back by Sondheim," tonight at Redante's, continuing 9 and 11 pm through Sat/2 and Wed/6-Sat/9. 20 Mark Twain Lane, off 673 Market, SF. Call 777-1955 for ticket information.

King Tut: see Friday/11.

31
THURSDAY

***KQED Auction.** The public television station (Channel 9) celebrates its silver anniversary of fund-raising, on-air auctions with 107 hours of auction, beginning today and continuing through June 9. Over 10,000 items are expected to be offered for sale to support KQED. Call 864-2000, ext. 232 for information and offerings.

Two Documentaries on Nicaragua. Two 1978 films on the people's revolt against dictator Anastasio Somoza last year in Nicaragua, premiere tonight at the York Theater. "Nicaragua: Free Homeland or

Death!" and "Nicaragua: September 1978" chronicle the activities of the Sandinista National Liberation Front (FSLN) and a spokesperson from FSLN will speak at the screening. 2789 24th St., SF, call 282-0316 for times and price; Fri/1, Wheeler Auditorium, UC Berk., \$2.50, 548-3204.

Performing Arts Orchestra, under the direction of Jean-Louis Le Roux, was formed in 1975 to accompany the SF Ballet. Tonight at 8 pm, the 40-member orchestra presents its inaugural concert of works by Vivaldi, Haydn and Ives. Herbst Theater, Van Ness at McAllister, SF, \$7.50-\$9.50, 421-1000.

"The Tennis Game." Berkeley Stage Company presents the West Coast premiere of George W. S. Trow's tragicomedy about three generations of a very wealthy American family, set on the private lawn tennis courts and directed by Robert Goldsby. The production opens tonight and plays Thurs.-Sun., 8 pm, through July 1, with previews Thurs/24-Sun/27, 8 pm (\$2.50). 1111 Addison, Berk., \$4-\$5 general, \$1 discount for students and seniors and unemployed, 548-4728.

"Travels Without a Donkey." Actors' Ark Theatre presents a program of three one-act plays: Thornton Wilder's "Happy Journey," Gary Cole Webster's "Flight," and George Crowe's "The Longest Damn Ride I Ever Had." The productions open tonight and play in repertory Thurs.-Sun., 8 pm, through August. Gill Theatre, USF, Fulton at Cole, SF, \$4.50 general, \$1 discount for students and seniors, or PAS voucher, 221-1590.

1
FRIDAY

King Tut Exhibit. After the biggest promotional campaign in museum history, "Treasures of Tutankhamen" is finally opening at the De Young Museum. If you haven't gotten any tickets for the Egyptian "Boy King"'s show, you won't be able to see it. The show will be here through Sept. 30, so watch for news of benefit showings when you may be able to buy a ticket. If you can afford \$125 a ticket, take in the dinner dance and show preview Wed/30, 8 pm. Golden Gate Park, SF. Call K-I-N-G-T-U-T

***Victorian Architecture.** Architect David Gebhard has organized an exhibit of Newsom and Newsom work, which includes original photographs, prints, drawings, documents and a reconstructed front entrance of a house. Gebhard opens the show with a slide lecture tonight at 7 pm (\$1.50), followed by a reception at 8 pm. The show continues Tues.-Sun., 10 am-5 pm, through August 12. Oakland Museum, 1000 Oak, Oak., free, 273-3402.

Ronnie Milsap, three-time winner of the Country Music Association's male vocalist and album of the year awards, performs in concert tonight at 8 pm. Flint Center for the Performing Arts, De Anza College, 21250 Stevens Creek Blvd., Cupertino, \$7.50-\$9.50, 948-8590.

"The Barbeque." Magic Theatre presents the world premiere of John Robinson's drama about an alienating family barbeque, directed by Ted Shank. The production opens tonight and plays Thurs.-Sun., 8:30 pm, through July 8, previews scheduled Thurs/24-Sat/26, 8:30 pm. Fort Mason, Bldg. 314, Laguna at Marina, SF, \$4 general, \$3 students, 885-9928.

Wendy Rogers Dance Company performs Rogers's "Terminal Dust," with music by Paul De Marinis, plus Ruth Hatfield's "So Clear a Puzzle," tonight and Sat/2, Fri/8-Sat/9, 8:30 pm. Margaret Jenkins Dance Studio, 15th St. at Mission, SF, \$3.50 or PAS voucher, 524-7476.

Alert for Mods, Teens (and anyone else willing to pay the "reasonable \$2.50 entrance fee"): a New Music concert of Zurich, Switzerland's The Punks, the newly formed Fillmore Struts, the Mummies and the Poppers and the Units at 9:30 pm. Benefits New Youth Productions, which brought the Clash to San Francisco and hopes to found a permanent practice and performing space for local new bands, at the Gay Community Center, 330 Grove, SF. Call 647-3308.

"Romeo and Juliet." The San Jose Symphony presents its last performance of the season tonight and Sat/2, 8:30 pm, with George Cleve conducting the Symphony in Berlioz's choral masterpiece, with the Stanford University Chorus, Church Choir and Choral, the California Bach Society Choir and soloists Natasha Kimmel, Daniel Parkerson and John Miller. Center for Performing Arts, 255 Almaden, San Jose, \$3-\$8, (408)298-2300.

*** indicates general admission of \$1 or less.**

—Susan Shepard

MICROFILMS

"WINTER KILLS": THE PLOT IS A WELL-KEPT SECRET

Winter Kills

And if winter doesn't, this movie certainly will. From a backwards 1975 beginning wherein a dying man confesses he shot the President in 1960, not the man convicted and killed for it, it proceeds in backward fashion to sleight-of-hand shots of a tricked-up political plot that's so hush-hush even the story remains a well-kept secret. Anyway, Jeff Bridges is the late President's non-political brother who loves boats, music and reporter Belinda Bauer (who screams when he gives her a hard time), and is also the second son of perpetually profane and very political John Huston. Bridges sets out to uncover the truth and falls afoul of evil emissary Sterling Hayden, who uses tank war games to try to crush his curiosity. Bridges says "no, tanks," then tangles with double-dealing Intelligence head Anthony Perkins, who says "ouch" when Bridges breaks both his arms. Witnesses are shot, no one's what they seem, and Liz Taylor's silent role is certainly no dumber than the film's flagging finale.

(Regency, SF)

Nighthawks

Remember singles bars and discos where men stood around and sized up the meat and wondered who to leave with, knowing full well they'd be back the next night for a repeat performance? This British film faithfully records that scene with one exception—the participants are homo rather than hetero, with some of the action seen through the somewhat tunnel-visioned eyes of geography-teacher - by - day - and - disco - frequenter-by-night closet gay Ken Robertson. At no time does the film



Jeff Bridges (screaming) and John Huston (hanging from the flag pole) in "Winter Kills."

exceed the bounds of good taste (if you don't already know how gays "do it" you won't learn here), but its fatal flaw lies in its lack of adhesion to a focal viewpoint, which makes it neither documentary nor drama, its monochromatic tone unrelieved by any variations of sex, age or mood.

And although it conveys to some extent the ennui, loneliness and transitory nature of this mostly here-today, gone-tomorrow world, it becomes so uninterestingly repetitive that the only drag in the film is the film itself.

(Starts 5/25; Centro Cedar, SF)

—Zena Jones

COMPLETE ENTERTAINMENT GUIDE

C

CLUBS

SAN FRANCISCO

Artemis Society: Prim Rose and the Thorn Dykes (women's music), Dykes on Wry (comedy), Fri/25, 1199 Valencia, 642-4144.

Atrium Lobby: Dick Saltzman Quartet (jazz), 1-5 pm, with Vince Wallace (jazz saxophone), 2-3 pm Sat/26, Hyatt Regency, Market at California, 788-1234.

Boarding House Comedy Show: Robert Dicken (comedy), Fri/25; Me and My Brother, David Scheuber (comedy), with host Steven Pearl, Sat/26, open mike, Thurs/31, 960 Bush (downstairs), 441-4333.

The Boarding House: Rick and Ruby (comedy), Rosie Radiator and the Pushrods (tap dance), Fri/25-Sat/26, Liz Torres (comedy), Street Hearts (rock/pop), Fri/1-Sat/2, 960 Bush, 441-4333.

Cesar's Palace: Machito (Latin/jazz), Thurs/24-Sun/27, 3140 Mission, 826-1179.

Chez Jacques: Hellman and Groves (pop/ballad), 10 pm Fri/25; Pilar du Rem (jazz/pop), 9:30 pm Sat/26; "Springtime, Lovetime, May" (cabaret), 2 pm, "Paris in SF" (cabaret), 4 pm, Wanda Ingram and the Lounge Lizards (jazz), 8 pm, Robert DiMatteo and Sigrid Wurschmidt (cabaret), 11 pm Sun/27; "The Year They Tore Down Playland at the Beach" (revue), 8 pm, Elyse (pop/ballad), 10 pm Mon/28; "Life in the Theater" (cabaret), 8 pm, Susan Burritt (pop/ballad), 10 pm Tues/29; Kava Kava (jazz), 10 pm Wed/30-Thurs/31; Suzy Perisho and Bob Cheney (pop), 10 pm Fri/1, 1390 California, 775-7574.

The City: Samantha Samuels with Jim Reiter (cabaret), Wed/30-Sun/3, Montgomery at Broadway, 391-7920.

Country Road: the Haircuts (rock), Fri/25-Sat/26, 736 Irving, 665-6551.

Coffee Gallery: Tom McFarland Blues Band, Fri/25-Sat/26, 1353 Grant, 397-3751.

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Earthquake McGoon's: Turk Murphy's Jazz Band, Tues.-Sat., 128 Embarcadero, 986-1433.

Fanny's: Sharon McNight (pop/ballad), Fri.-Sat., afternoon Sun., Martha Lorin (jazz), Sun.-Mon., Street Hearts (pop), Tues., Pam Brooks (pop/operetta), Wed.-Thurs., 4230 18th St., 621-5570.

Ghirardelli Wine Cellar: Leo Collingnon (classical guitar), 6 pm Fri/25-Sat/26, 3 pm Sun/27; Timothy Dawe and Patricia Pickens (cabaret), 8:30 pm Fri/25; Jeff Wyman Band (rock), 8:30 pm Sat/26; Wayne Smith, 5:30 pm Sun/27, 8:30 pm Wed/30; Skip Henderson, 8 pm Sun/27; Bob Buffin, 6 pm, open mike with Timothy Dawe, 8:30 pm Mon/28; tba, 6 pm, Catherine Wheel, 8:30 pm Tues/28; Jim Nelson, 6 pm Wed/30; Nancy Milon, 6 pm, Dana Hubbard (country/rock), 8:30 pm Thurs/31, Ghirardelli Square, Bay at Polk, 776-5021.

Goat Hill Pizza: Lee Waterman and Greg Sanguinette (jazz), 7:30 pm Sat/26; Naomi Layton (classical guitar), 11 am Sun/27, 300 Connecticut at 18th St., 641-1440.

Gordon's: Denise Perrier with James Brown (jazz/pop), Fri.-Sat., Patty Wolfe with Bob Parks (pop/ballad), Mon.-Thurs., 118 Jones, 771-7575.

Great American Music Hall: Duck's Breath Mystery Theatre (comedy), Dana Carvey (comedy), Fri/25; Jay Leno, The Other Players (comedy), Lorenzo (comedy), Sat/26; Pat Melheny Group (jazz/rock), Sun/27; Mary McCaslin and Jim Ringer (folk/ballad), Wed/30; Codona with Collin Walcott, Don Cherry and Nana Vasconcelos (jazz), Glen Moore and David Darling Duo (jazz), Thurs/31; Mission Mountain Wood Band (bluegrass), Fri/1, 859 O'Farrell, 885-0750.

Gulliver's: Marin Red Show (country), Fri/25; Donna Turner Band (country/rock), Sat/26; Lisa and Debbis (blues), Mon/28; Saber Gates (pop), Tues/29; Paul and Margie (Irish), Wed/30; Driftwood (country/rock), Thurs/31, 348 Columbus, 982-0833.

Holy City Zoo: Steve Seskin (folk/rock), Fri/25; Street Hearts (pop), Sat/26; SF Funnies (comedy), Sun/27-Wed/30; jazz jam session, Thurs/31; Papaya Juice (comedy), Fri/1, 408 Clement, 752-2846.

Hotel Utah: Shasi and the X-Ms (jazz), Fri/25; Hugh Fountain Trio (jazz), Sat/26, open mike, Tues/29; M. J. Lallo and the Catered Affair (jazz), Wed/30; Randy Craig Trio (jazz), Thurs/31, 500 Fourth St. at Bryant, 421-8308.

Kabbalah Koffee House: Rick and Steve Baskin (blues), Wed/30, SF Jewish Community Center, 3200 California, 346-6040.

Keystone Korner: Arnett Cobb Quartet (jazz), through Sun/27; Kenny Burrell Trio with Larry Gales and Sherman Ferguson (jazz), Tues/29-Sun/3, 750 Vallejo, 781-0697.

Last Day Saloon: Mike Brown's Country Jam (country/rock), Fri/25; Java (rock/reggae), Sat/26; rock jam session with the Oater Bros., Sun/27; audition, Mon/28; Tom McFarland Blues Band, Tues/29; Snafu (jazz/rock), Wed/30; Hearts on Fire (country/rock), Thurs/31, 406 Clement, 387-6343.

RECORD REVIEWS

JOHN McLAUGHLIN: *Electric Dreams* (Columbia).

John McLaughlin, the noted guitarist who helped to establish the groundwork of fusion music in Tony Williams's Lifetime, Miles Davis's quartet and his own Mahavishnu Orchestra in the early Seventies and then quit electric music to pursue acoustic, India-influenced sounds, verifies his return to the electric idiom in his second album within a year, *Electric Dreams*. With the assistance of the One Truth Band (featuring Jan Hammer's former bass player, Fernando Sanders, and drummer, Tony Smith), McLaughlin once again demonstrates his genius for songwriting in eight tunes that often start out slow and build to a high-energy finish. McLaughlin distinguishes these quiet intros with unusual instrumentation and offbeat solo phrasing. Examples include the acoustic guitar arpeggios accompanied by counterpoint violin that open the record's first tune, "Guardian Angels," and the duet between electric guitar and strings that start off "Miles Davis." One of the best cuts on the album, "Miles Davis" also features a hot banjo solo by McLaughlin.

PAT METHENY: *New Chautauqua* (ECM).

Pat Metheny, the high-energy fusion bandleader, appears in a solo context on his new album, *New Chautauqua*. In several lyrical tunes, that suggest the open road (pictured on the album's cover), Metheny uses stringed instruments ranging from plain six- and twelve-string guitars to an electric harp to produce stirring melodic music that doesn't sound much different from his ensemble work, except in volume. What Metheny does demonstrate in *New Chautauqua* is his ability to intrigue the listener and sustain momentum without the benefit of a band. He establishes himself as a noteworthy solo artist, as well as a topnotch bandleader.

(Metheny and his band appear this Sunday, May 27, at the Great American Music Hall—8:30 and 11 pm, 859 O'Farrell, SF, \$7, 885-0750.)

WILBERT LONGMIRE: *Champagne* (Columbia).

Wilbert Longmire, the young guitar virtuoso who has appeared on dozens of albums by other artists, puts out his own first contribution with *Champagne*. Produced by jazz-pop king Bob James (who also plays keyboards on the record, along with gospel-r&b pianist Richard Tee), *Champagne* boasts an orchestra of studio jazz artists, including an 11-person string section, a 19-person horn section and a four-part back-up vocal ensemble.

Like most CBS (and Bob James) records, *Champagne* benefits from excellent production on its five pop-oriented fusion tunes. Far and away the best cut on the album (and worth the price of the LP) is Longmire's one original piece, "Funshine," which features good composition, clean breaks, great drumming by Harvey Mason and tasteful George Benson-type solos by Longmire in a solid funk setting.



Emmylou Harris

ARTHUR BLYTHE: *Lenox Avenue Breakdown* (Columbia).

Arthur Blythe, the longtime studio jazzman, fronts his own first album on a name label with *Lenox Avenue Breakdown*. The record's four long jams showcase Blythe's masterful tone and virtuosity on saxophone and Jack De Jonette's always sensitive and stunning performance on drums. Bob Stewart's tuba adds a unique texture to the music of the seven-man ensemble. The music on this LP features a meandering catalogue of progressive "blowing" and bluesy jazz. It's a record for those who like loose improvisation that gels from time to time into some solid grooves and great solos.

—Susan Barnes

PATTI SMITH GROUP: *Wave* (Arista).

As the follow-up to last year's successful *Easter*, Patti Smith's newest LP dishes out more of the pseudo-religious rock cult vision that she's propounded since her first album. Something about her humble calling as rock and roll's heavenly connection. Dressed on the cover as a white-clad priestess, she holds two doves in a clumsy music-hath-charms gambit. The album even includes her own Sunday School "Hymn" for our spiritual wellbeing. And, get this, the title track purports to be a one-sided, talky conversation with Pope John Paul I: "Hi...hi. I was running after you for a long time"... For his part,

producer Todd Rundgren (a very busy boy these days) buries Smith's fine, animalistic vocals—often brutally powerful in past efforts—in an angelic mix that leaves little room for human emotion. *Wave* does have its moments: "Frederick" is a satisfying rocker, despite its blatant similarity to "Because the Night." "Dancing Barefoot," which owes more to Sixties spaciness than the punk movement, is a flowing, neopsychedelic Fillmore Hustle propelled on a wave of acoustic guitar. But summit conferences with the Pope are best undertaken in the privacy of one's own shrine. I liked Patti much more when she was cranking out gems like "Piss Factory."

TOM ROBINSON: *TRB Two* (Harvest).

When I spoke with Tom Robinson in London last year, he was concerned that the press was setting him up as "some kind of martyr, saintly crusader." But the press couldn't be faulted. Two days before, he'd helped lead over 60,000 marchers across London to protest the neo-Nazi National Front Party. An active supporter of Rock Against Racism, the Gay Switchboard and the National Abortion Council, Robinson focused his first album, *Power in the Darkness*, on overtly political issues explored in inflammatory rhetoric. But for Robinson, the music itself came first: "It's mainstream, straightforward rock and roll," he said. "That's its appeal." *TRB Two* is an attempt to hone this musical vision into more than just another political tract. Generally, the messages are more subtle—though nonetheless along the leftist, powerful-to-the-people lines of earlier songs—and producer Todd Rundgren eschews his usual heavily sweetened approach in favor of solid roughness and stylistically diverse rock arrangements. With well-integrated backup vocalists and strong interplay between Danny Kustow (lead guitar) and Ian Parker (keyboards), this album takes the old Tom Robinson approach into new territory without compromising the idealistic punch inherent in the TRB mystique.

—Michael Branton

EMMYLOU HARRIS: *Blue Kentucky Girl* (Warner Bros.).

This is the fifth album Emmylou Harris had done for producer-husband Brian Ahern's Happy Sack Productions, and it's by far the most pedestrian. In a crusade to turn individual talent into juxtaposed clones of his stifling musical concept, Ahern had, over the last three years, produced Mary Kay Place, Rodney Crowell and Albert Lee, all with identical results—the song remains

the same. And so it has been with Emmylou's last three albums.

"Luxury Liner," and "Quarter Moon in a Ten Cent Town," are saved by some brilliant flashes from the Hot Band and camouflaged solid vocals from Emmylou. In the past, she's been able to disguise her lilting, little-school-marm soprano with untimely fadeouts and a high pitch slur. But on *Kentucky Blue Girl* all pretense is cast off—in tunes like "Hickory Wind," Emmylou's voice breaks

contemporary country songs that very few artists cover. She also has a knack, as does Ronstadt, of drawing together top-notch musicians and writers (guitarists Albert Lee and James Burton, songwriter Rodney Crowell). The combination makes for a stimulating and innovative form of country music.

DANNY O'KEEFE: *The Global Blues* (Warner Bros.).

I suppose there are a few addle-brained cosmic drug victims who



Patti Smith: rock and roll gets buried as Smith dishes out more of her pseudo-religious-rock-cult vision with the help of producer Todd Rundgren.

apart like a wine glass in an Ella Fitzgerald Memorex commercial. And Ahern makes sure everyone involved splits to pieces with her.

The Hot Band, normally a flaming bunch of musicians who complement Emmylou's heartfelt, if underwhelming, vocals, are tightly reined here and tepid at best. And talented supporting singers like Linda Ronstadt, Dolly Parton and Tanya Tucker are barely audible, suffocating under Ahern's all-emcompassing Happy Sack.

The shame of it is that Emmylou Harris can make an exciting album. She proved it with *Elite Hotel*, her second and best effort. Its live tracks are truly alive and the studio cuts are clear and full with the Hot Band playing with the effervescence of musicians on the threshold of an exciting new concept. The concept was a good one—standard country licks contemporized and electrified, and to Ahern's credit, he lassoed it into a cohesive package accessible to an audience that would normally shun country music. But in the process, Ahern commercialized Emmylou and made her predictable, trite and bland.

At her best, Emmylou Harris brings to life good classic and

might find value in this pretentious drivel, which should be retitled *Global Snooze*. The tunes are either sticky and sweet or else so imbued in the I'm-all-right-you're-all-right-everything's-beautiful ethic that they're little more than warped musical meditations from a songwriter who has trouble controlling his flashbacks. Even O'Keefe's melodramatic orchestrations can't hide his nasal nonvocals. A broken transmission is more pleasing to the ear.

ERNEST TUBB: *The Legend and the Legacy* (First Generation).

With the support of the best talent in country music—Loretta Lynn, Willie Nelson, Waylon Jennings, Merle Haggard, Charlie Daniels, George Jones, Marty Robbins, Johnny Cash and Johnny Paycheck—ol' Ernest sings the familiar tunes he's been taking to the road more than 300 days a year for 40 years. The patented laid-back, old Texas honky-tonk feel of Tubb classics like "Waltz Across Texas," and "Walkin' the Floor Over You," is enhanced, not compromised, with vocal support from country greats who pay homage to a legend on this double album.

—Mark Rose

CLUBS / MUSIC

continued from previous page

Mabuhay Gardens: "Red Italy" with Jennifer Miro (film), 8 pm, "Cheap Dinner Show" (revue), 9:30 pm, V.I.P.s, No Sisters, Go Gos, 11 pm Fri/25; Bay Area Outrageous Beauty Contest, 9:30 pm, Mutants, Go Gos, 11 pm Sat/26; Nico from the Velvet Underground, 8:30 pm, Go Gos, Piccadello's, Noh Mercy, 11 pm Sun/27; Nico, 8:30 pm, Bob Pittman, the Don'ts, Suspects, Big Wow, Lady la Rue, 10:30 pm Mon/28; "The Originals" (songwriters showcase), 8:30 pm, Ivy and the Eaters, Big Wow, plus act tba, 11 pm Tues/29; Doug Brodoff (comedy/music), 8:30 pm, Los Microwaves, the Deep, the Symptoms, 11 pm Wed/30; Outrageous Beauty Revue, 9:30 pm, Dead Kennedys, Push-Ups, Pink Section, 11 pm Thurs/31, 443 Broadway, 956-3315.

Major Pond's: Anna Klinger (pop), Fri/25, the Toons (pop), Sat/26, Thurs/31, Omar Hakim Khayyam (blues), Wed/30, 2801 California, 567-5010.

Mooney's Irish Pub: Pete Zangara (rock/blues), Thurs/24-Fri/25, Beluga Whale (rock), Sat/26, rock jam session with Pete Zangara, Sun/27, Suzi McKee (country), Thurs/31, Nick Gravenites (blues), Fri/1-Sat/2, 1525 Grant, 982-4330.

Mustard Seed Coffeehouse: the One Dollar Band (folk), Sat., 432 Mason.

Network Coffeehouse: Sande Hershtman and Friends (east-west fusion), Fri/25, Joel Blair (flamenco guitar), Mon/28, Ramana Das and American Mantra (east-west fusion), Fri/1, 1036 Bush, 989-6097.

Old Waldorf: Flora Purim and Airo (Latin/jazz), Fri/25-Sat/26, Elaine Booster, Pappas and Diederich, Jack Marion, Rev. George Wallace, with host Jose Simon (all comedy), Sun/27, Jan and Dean (rock), Papa Do Run Run (50s rock), Tues/29, Cindy Bullens, Wed/30, Yesterday and Today (rock), Thurs/31, Tower of Power (funk), Fri/1-Sat/2, 444 Battery, 397-3884.

Other Cafe: Reilly and Maloney (Irish pop), Thurs/24-Sat/25, stand-up comedy, Sat/26, Mon/28-Thurs/31, the Other Players (comedy), Sun/27, 100 Carl at Cole, 681-0748.

Owl and Monkey Cafe: Harry Mann (jazz), Fri/25, Peach Reasoner (jazz), Sat/26, open mike, Thurs/31, 1336 9th Ave., 664-9892.

The Palms: Leila T. Snake (comedy/new wave), Fri/25-Sat/26, Vicki Randall (rock), Sun/27, tba, Mon/28-Tues/29, Hyway (rock), Wed/30, Del Pompadours (50s rock), Thurs/31, Polk at Pine, 673-7771.

Paul's Saloon: High Country (bluegrass), Fri., Wed., tba, Sat., Good Ole Persons (bluegrass), Sun., bluegrass jam session, Mon., Old Friends (bluegrass), Tues., A Touch of Grass (bluegrass), Thurs., 3251 Scott, 922-2456.

Peta's: Fran Foster Quartet (jazz), Fri-Sun., Kitty Margolis Quartet (jazz), Sat., Kell Roberts (folk), 5 pm, Mark Levine with the Susan Winder Trio (jazz), 9 pm Mon., Kai Hutchins Trio (jazz), 6:30 pm, Theresa Naomi Butts Quartet (jazz), 9:30 pm Tues., Jazz Express, Wed., Wanda Ingram and the Lounge Lizards (jazz), Thurs., 577 Columbus, 982-4999.

Precita Park Cafe: Automatic Slim (r&b), Fri/25: Blues Survivors, Sat/26: Lurid Tales, Wed/30, Marcella Pilot Group (jazz), Thurs/31, 300 Precita, 285-6626.

Prophet Bar: Prophets of Blues, Wed-Sat., 3358 Army, 285-4588.

The Punch Line: Reverend George Wallace (comedy), Jimmy Aleck (comedy), through Sat/26, Jack Marion (comedy), Pappas and Diederich (comedy), Wed/30-Sat/2, 444-A Battery, 397-4336.

Rainbow Cattle Company: California Zephyr (country/rock), Sun/27, 199 Valencia, 861-9652.

Redante's: Carmen McRae (jazz), through Sat/26, Jackie and Roy (jazz), Wed/30-Sat/2, 2C Mark Twain Lane, 777-1955.

Russo's: Nicholas, Glover and Wray (pop), Fri/25, Steve Seskin (folk/rock), Sat/26, Kevin Martin, Sun/27, Dan Rafferty (comedy), Mon/28, Randy Craig Trio (jazz), Tues/29, tba, Wed/30, Roger Saloom, Thurs/31, Union at Grant, 391-4343.

Sacred Grounds: Jim Demetrius, Fri/25, Nancey (belly dance), Sat/26, Ian Mishkin (folk), Sun/27, Ragged But Right (country/swing), Mon/28, Angel (folk/pop), Tues/29, Bob Lesoine, Wed/30, Ron Valley, Thurs/31, Jack Cutter, Fri/1, 2095 Hayes, 387-3859.

330 Grove St.: New Youth benefit with the Punks, the Mummies & the Poppers, the Don'ts, the Fillmore Struts (all new wave), Fri/1 (rescheduled in a new location from May 25), Grove near Franklin, 863-9890.

Temple Beautiful: new wave and reggae disco with Beverly Wilshire and Richard Gossett, SVT with Jack Casady (rock), Fri/25, D.O.A., Middle Class, Dead Kennedys, the offs (all new wave), Sat/26, 1839 Geary, 346-0606.

Venetian Room: Fifth Dimension (soul/pop), Tues-Sun., The Fairmont, Mason at California, 772-5163.

Ye Rose & Thistle: Hoo Doo Rhythm Devils (r&b), Fri/25, Timmy McDonald (rock), Sat/26, Patrice and her Nasty Band (rock), Sun/27, Stoneground (rock), Thurs/31, Kid Courage (rock), Fri/1, 1624 California, 474-6968.

EAST BAY

Barclay Jack's: Michael Moss and SF Limited (jazz/rock), Thurs-Sun., Joachin Young Trio (jazz), Mon-Wed., 1211 Embarcadero, Oakl., 261-3287.

Bear's Lair: tba, Fri/25, Mark Naftalin (blues), Wed/30, Student Union, UC Berk., 642-6329.

Berkeley Square: Vince Hickey's Jazz Cardinals (jazz/swing), Fri., Lee Harris Quartet (blues), Sat., jazz jam session with Quintessence, 4-11 pm Sun., East Bay Mud (rock/funk), Mon., Jim and Barbara, Tues., Pure Honey (soul/pop), Wed., Number One, Thurs., 13333 University, Berk., 843-6733.

Freight and Salvage: Ms. Clawdy (cabaret), Fri/25, Shubb Wilson Trio (jazz/bluegrass), Sat/26, closed, Sun/27, Jose Simon (comedy), Bill Farley (comedy), Mon/28, best of the hoofs, Tues/29, Oakum (bluegrass), Wed/30, Terry Garthwaite and Friends (rock/pop), Thurs/31, 1827 San Pablo, Berk., 548-1761.

International Cafe: Contraband (rock), Next Exit (rock), Fri/25: X Band (new wave), D.O.A. (new wave), Avengers (new wave), Sat/26: poetry, Mon/28: Cottonmouth (blues), Tues/29: Violation (new wave), Justin Case (rock), Wed/30: Ys. (new wave), the Mutants (new wave), Thurs/31, 2516 Telegraph, Berk., 841-9070.

Irongate Inn: Geanie Stout Band (rock), Sat/26, 5356 College, Oakl., 654-9600.

Keystone Berkeley: Reconstruction (jazz/rock), Fri/25, Pearl Harbor and the Explosions (new wave), Port O' Bello (rock), Sat/26, Queen Ida's Bon Ton Zydeco Band (Cajun), Sun/27, tba, Mon/28, Thurs/31, closed, Tues/29-Wed/30, Lee Michaels (rock/blues), David LaFlamme (rock), Fri/1, 2119 University, Berk., 841-9903.

La Pena: Chevere (salsa), Sat/26, Rhythm (salsa), Mon/28, African Music and Dance Ensemble, Wed/30, Waterfront Writers and Artists poetry reading, Fri/1, see Offbeat Movies and Political Alerts listings for other events, 3105 Shattuck, Berk., 849-2568.

Larry Blake's: Pure Honey (soul/pop), Fri/25, the Zone (rock/pop), Sat/26, Liz Lewis Band (jazz/pop), Sun/27, Robb Fischer (jazz), Mon/28, Rose Street (jazz), Tues/29, Andrei Kiteev (jazz piano), Wed/30: Rathskeller Band (r&b), Thurs/31, 2367 Telegraph, Berk., 848-0886.

Mr. Major's: Huston Person and Etta Jones (jazz), Thurs-Sun., 8021 MacArthur, Oakl., 569-6000.

Rio Theatre: Rubicon (r&b), Gnu, Fri/25;

Hoo Doo Rhythm Devils (r&b), David LaFlamme (rock), Sat/26, tba, Thurs/31; Stoneground (rock), Fri/1, 140 Parker, Rodeo, 799-0074.

Rosebud's: Darol Anger Cello Quartet (jazz), Fri/25: Oakum (bluegrass), Sat/26, open mike with Joe Miller, plus belly dance game, Thurs/31, 433 First St., Benecia, (707)745-9988.

Town House: Texas Chainsaw Band (country western), through Sat/26, Wed/30, Fri/1, Wheeler (country/rock), Tues/29: Sunstorm (country), Thurs/31, 5862 Doyle, Emeryville, 658-2885.

SOUTH BAY

Barney Steele's: J. D. Borman Band (rock), Fri/25, Jump Street (rock/funk), Sat/26, Mark Ford Band (rock), Sun/27, Noel Jewkes's Dr. Legato Express (jazz), Tues/29: Jarvis Ensemble, Wed/30: Omega (rock), Thurs/31-Sat/2, 590 Veteran's Blvd., Redwood City, 365-1238.

Bodega: House Rockers (r&b), Fri/25-Sat/26, Ivory Tower, Sun/27, Laugh Your Ass Off! (comedy), Mon/28: Pearl Harbor and the Explosions (new wave), Wed/30: Brian Auger (rock), Thurs/31: Mark Ford Band (rock), Fri/1-Sat/2, 30 South Central, Campbell, (408)374-4000.

The Cellar: Joe Cannon (folk/pop), Fri/25-Sat/26: Moro (guitar), Mon/28: Sean Seaman, Tues/29: Back in the Saddle (country/bluegrass), Wed/30: A Touch of Grass (bluegrass), Thurs/31: Alan and Marsha Graham (folk), Fri/1, 4926 El Camino Real, Los Altos, 954-0220.

The Country Store Tavern: Omega (rock), Fri/25-Sat/26, Garcia Bros. (rock), Poker Face (rock), Uncle Rainbow (rock), 1 pm Sun/27, Back in the Saddle (country/bluegrass), Mon/28: Laugh Your Ass Off! (comedy), Tues/29: Garcia Bros., Wed/31: Poker Face, Thurs/31-Sat/2, 157 W. El Camino, Sunnyvale, (408)736-0921.

Eulipia Cafe: Paul Nagel Trio (jazz), Fri/25: Laugh Your Ass Off! (comedy), Sat/26: Neil Adler, Wed/30: Neil Adler and Kathy Mezger, Thurs/31: Friday Funnies (comedy), Fri/1, 374 First St., San Jose, (408)293-6818.

Fargo's: Steppin' Out (rock), 9:30 pm, Fri/25-Sat/26, 7 pm Sun/27; Friends (rock), 7 pm Mon/28; Del Pompadours (50s rock), 7 pm Tues/29; Joe Sharino, 7 pm Wed/30; Stardust (rock), 9:30 pm Thurs/31-Sat/2, 2540 California, Mountain View, 941-6373.

The Hall: Stoneground (rock), Fri/25, Nile, Sat/26, the Toons (pop), Sun/27: Rya, Tues/29: Martin Healy Band (Irish), Wed/30: the Innocents (rock), Thurs/31-Sat/2, 1425 Burlingame Ave., Burlingame, 348-1112.

Iron Works Restaurant: Shagbark Hickory (bluegrass), Fri/25: Poker Face (rock), Sat/26, Wed/30: Alan and Marsha Graham (folk), Sun/27: the Toons (pop), Mon/28: New Pyramid Jazz Ensemble, Tues/29: Jules Broussard (jazz/rock), Thurs/31, Ball Taylor Band (rock), Fri/1, 3877 El Camino Real, Palo Alto, 493-3433.

Jumping Frog Saloon: Touch 'n Go (rock), through Sat/26: Carpo Santo (salsa), Sun/27: Rejoice (gospel/rock), Tues/29-Sat/2, 2540 California, Mountain View, 941-4900.

Keystone Palo Alto: "College Blow-Out" for Stanford and San Jose State students, Fri/25, Lee Michael (rock/blues), Gregg Douglas (salsa), Sat/26, tba, Sun/27, Robin Williamson and His Merry Band (stringband), Peter Land, Mon/28, closed, Tues/29: Reconstruction (jazz/rock), Wed/30: Mark Ford Band (rock), Thurs/31, 260 California, Palo Alto, 324-1402.

Kuumbwa Jazz Centre: Art Farmer Quartet with Mike Richmond on bass (jazz), Mon/28, 320-2 Cedar, Santa Cruz, (408)427-2227.

Miramar Beach Inn: Boarding House Reach (country/rock), Fri/25-Sat/26: Mad Bros. (rock), Sun/27: John Morall Construction Band, Mon/28: tba, Tues/29: Tim McDonald Band (rock), Wed/30-Thurs/31: Kevin Jarvis Ensemble (jazz), Fri/1-Sat/2, Coast Hwy., Half Moon Bay, 726-9053.

Odyssey Room: Bandana (rock), Tues-Sat., 799 E. El Camino Real, Sunnyvale, (408)245-4448.

Smoky Mountain Saloon: Del Pompadours (50s rock), Fri/25: Ball Taylor Band (rock), Sat/16-Sun/27: Ball Taylor Band, Folly's Pool, Cornell Hurd Band (country/swing), 2 pm Sun/28: Poker Face (rock), Mon/28: Chanter (rock), Tues/29: Cornell Hurd Band, Wed/30: Daddy-O (50s rock), Thurs/31: Folly's Pool, Fri/1, 33 S. Central Ave., Campbell, (408)866-8288.

Wooden Nickel: Glide (gospel/rock), Fri/25, Sun/27, Thurs/31, Mirage, Sat/26: Ball Taylor Band (rock), Mon/28: Poker Face (rock), Tues/29: Avalon (rock), Wed/30: Streamliner (rock), Fri/1, 2505 The Alameda, Santa Clara, (408)247-0552.

NORTH BAY:

The Cabaret: David LaFlamme (rock), Aircastle (rock), Fri/25: the Imposters (new wave), Highwire Radio Choir (comedy), Sat/26: Bishop Norman Williams One Mind Experience (jazz), Thurs/31, 85 La Plaza, Cotati, (707)795-7622.

The Dock: Elias (pop), Fri-Sun., Martin Blinder Trio (jazz), Wed-Thurs., 25 Main, Tiburon, 435-4550.

Inn of the Beginning: Chuck Wagon and the Wheels (country/rock), Back in the Saddle (country/bluegrass), Fri/25: Franklin Ajaye (comedy), Charlie Hill (comedy), Sat/26: Robin Williamson and His Merry Band with Nick Seeger (string band), Sun/27: Jetstream (rock), Wed/30: New Riders of the Purple Scream (rock), Thurs/31: Donal Kinsey and the Chosen Ones (gospel/rock), Fri/1, Cotati, (707)795-9955.

Marshall Tavern: Jr. Earl (blues), Fri/25: the Arrows (rock), Sat/26: Jane Voss and Hoyle Osborne (country/old time), 3 pm Sun/27, Hwy. 1, Marshall, 663-8141.

Old Mill Tavern: Queen Ida's Bon Ton Zydeco Band (Cajun), Fri/25: Nick Gravenites (blues), Sat/26, open mike with L. D. Rowdy Armstrong and Bill Kirchen, Mon/28, 106 Throckmorton, Mill Valley, 388-9595.

Rancho Nicasio: the Moonlighters (country/swing), Fri/25: New Riders of the Purple Sage (country/rock), Sat/26: Donna Turner Band (country/blues), Wed/30: Foreplay, Thurs/31, 1 Rancheria Rd., Nicasio, 662-2012.

Sleeping Lady Cafe: Tasmanian Devils (rock/reggae), Fri/25-Sat/26: Smoke, Inc. (rock), Sun/27: Mark Naftalin (blues), Ron Thompson, Mon/28: Goodman Bros. (rock), Tues/29: Pee Wee Ellis (jazz/funk), Wed/30: King Perkoff and the Peaches, Thurs/31, 58 Bolinas, Fairfax, 456-2044.

Sweetwater: Jules Broussard and Co. (jazz/rock), Fri-Sat., afternoon Sun., Mitch Woods and Friends, Thurs., 153 Throckmorton, Mill Valley, 388-2820.

Uncle Charlie's: Fat Chance (rock), Fri/25-Sat/26: Bandalones (comedy), Sun/27: Grayson Street (r&b), Thurs/31, 5625 Paradise, Corte Madera, 924-9927.

Yountville Saloon: Jordan Playboy (country/rock), Fri/25-Sat/26: Calvin Ross and Friends (rock), Sun/27, 6480 Washington St., Yountville, (707)944-2761.

■ indicates comedy acts.
"tba" stands for "to be announced."
—Susan Barnes

MUSIC

ROCK/SOUL

★ **Pressure/Ivy & the Eaters/Flesh A Polds/Contraband:** new wave, Fri/25, noon, Band Concourse, Golden Gate Park, near 8th Ave. at Fulton, SF, free, 558-4268.

The Screamer/Tuxedo Moon/The Units: new wave, Fri/25, 8 pm, California Hall, Polk at Turk, SF, \$6.50 advance at BASS, \$7.50 door.

The Natives/Anna Perez/Honey Davis: new wave and rock, with guest Will Scarlet, plus poetry and theater, in a dance benefit for the Berkeley Community Health Project, Fri/25, 8 pm, Center for Independent Living, 2539 Telegraph, Berk., \$3.

UXA/MX-80/Jars: new wave, in a dance benefit for the SWAPO Printshop Project, Fri/25, 8 pm, Cloyne Court, 2600 Ridge Rd., Berk., \$2.50, 845-4188, 841-3514 or 845-4710.

★ **North Beach Photo Fair:** ninth annual, rock, blues and r&b by Boots, Nick Gravenites, Stoneground, Country Joe McDonald, Pearl Harbor and the Explosions, Dick Bright, Hoo Doo Rhythm Devils and the SF Giants, plus jugglers, tight-rope walkers, fireeaters and puppetry, with crafts bazaar and concessions, Sat/26-Mon/28, Aquatic Park, Beach at Hyde, SF, 989-4004.

Kool Jazz Festival: soul and blues by the Emotions, the Bar-Kays, Chic, Rose Royce, Peabo Bryson and B.B. King, Sun/27, noon, Oakland Coliseum Stadium, Hegenberger Rd. at the Nimitz Fwy., Oakl., \$11 advance, \$12.50 day of the show, 635-7800.

The Dils/the Urge/Fillmore Struts: new wave, in the Dils final performance before going on tour, Sun/27, 3 pm, Day's Old Style Bar & Grill, 24 Ellis, SF, \$2, 421-2894.

Lenny & Squiggy: rock and comedy, Sun/27, 7 pm, Japan Center Theatre, 1881 Post, SF, \$7.50 advance at BASS, \$8.50 day of the show.

Noh Mercy/Ral Pheno & the Twitchers: new wave music and revue, Sun/27, 8 pm, Intersection, 756 Union, SF, \$2 general, \$1 children, 397-6061.

★ **Los Microwaves:** new wave, Tues/29, noon, Band Concourse, Golden Gate Park, near 8th Ave. at Fulton, SF, free, 558-4268.

New Youth Benefit: new wave by the Punks, the Mummies & the Poppers, the Don'ts and the Fillmore Struts, Fri/1 (rescheduled from May 25), 9 pm, Gay Community Center, 330 Grove, SF, \$2.50, 552-8815 or 647-3308.

COUNTRY/GOSPEL

Arkansas Sheiks: string band dance music, with squares called by Bob Black, Fri/25, 8 pm, Ashkenaz, 1317 San Pablo, Berk., \$2.50, 525-5054.

★ **Voice of the Pentecost Choir:** gospel, Sat/26, noon-3 pm, Band Concourse, Golden Gate Park, near 8th Ave. at Fulton, SF, free, 558-4268.

★ **Cornerstones:** gospel choir from Trinity Baptist Church, Mon/28, noon, Vaillancourt Plaza, Embarcadero at Market, SF, free, 558-4268.

Ronnie Milsap: country, Fri/1, 8 pm, Flint Center, De Anza College, 21250 Stevens Creek Blvd., Cupertino, \$7.50-\$9.50, (408) 257-9555.

Edwin Hawkins & the Love Center Choir: see listing with the Oakland Symphony under Orchestral/Choral.

ETHNIC

Smt. Anima Roy: North Indian classical vocal music, accompanied by Daisy Paradis on sitar and Benji Wertheimer on tabla, Fri/25, 8 pm, San Rafael Improvement Club, Fifth Ave. at H St., \$3, 454-6264.

Massenkoff Russian Folk Festival: traditional Russian music and dance, featuring a 50-member ensemble, directed by Nikolai Massenkoff, Fri/25, 8 pm, Center for the Performing Arts, 255 Almaden, San Jose, \$6-\$12.50, (408) 246-1160.

Coro Hispano: all-Mexican program of works by Chavez, Sandi and Galindo, plus folk songs and

dances, Fri/25, 8:30 pm, Old First Church, Van Ness at Sacramento, SF, \$3, 776-5552.

JAZZ/FUSION

Berkeley Jazz Festival: jazz and fusion by John Klemmer, Betty Carter, Tony Williams' Band and Al Jarreau (Fri/25 at 6 pm), Weather Report, Sonny Rollins and Pat Metheny (Sat/26 at 3 pm), Joni Mitchell, Herbie Hancock, Tony Williams Duo and Dizzy Gillespie (Sun/27 at 2 pm), Greek Theater, UC Berk., all concerts \$8.50 advance, \$9.50 gate, with a \$1 discount for students, 642-9988.

Paul Potyten Quartet: jazz, Sat/26, 3 pm, Pedro Point Arts Center, 1227 Danmann, Pacifica, \$3 general, \$2 students and seniors, 359-3487.

Eddie Edwards' Snakepit: fusion and progressive jazz, Sun/27, 2 pm, Marina Music Hall, Fort Mason Bldg. 314 (second floor), Laguna at Marina, SF, \$2 or PAS voucher, 441-5705.

Art Farmer Quartet: progressive jazz, Sun/27, 4:30 pm, Pete Douglas Beach House, Miramar Beach, off Hwy. 1, Half Moon Bay, \$4.50, 726-4143.

Arnett Cobb Quartet: mainstream jazz, Sun/28, 4:30 pm, Pete Douglas Beach House, Miramar Beach, off Hwy. 1, Half Moon Bay, \$5, 726-4143.

RECITALS

Gustavo Motta: "What's-a-Motta For You?," a musical evening, with group participation, Sat/26, 8 pm, First Unitarian Church, Franklin at Geary, SF, \$5, 626-7837.

★ **Miriam Abramowitsch & Irene Schreier:** mezzo-soprano and piano recital of works by Robert and Clara Schumann, Wolf and Schubert, for seniors, Sun/27, 2 pm, 1750 Arch Street, Berk., seniors free, 841-0232.

Sarah Cunningham & Tamara Robertson: viola da gamba and harpsichord recital of works by J.S. Bach, Sun/27, 3 pm, Gallery 13, M.H. de Young Memorial Museum, Golden Gate Park, near 8th Ave. at Fulton, SF, \$1 general, \$5 youth ages 12-17, children under age 12 and seniors free, 558-2887.

Ervin Mautner & Scott Foglesong: violin and piano recital of works by Grieg, Prokofiev and Saint-Saens, Sun/27, 3 pm, Cole Hall auditorium, 513 Parnassus, SF, \$2.50 general, \$1.50 students, 666-2019.

David Babbitt: recital on a Werner Bosch organ, Sun/27, 3 pm, Redeemer Lutheran Church, 61st Ave. at Brann, Oakl., 632-4841.

Thomas Murray: organ recital of works by Mendelssohn, Thalben-Ball, J. S. Bach, Kousemaker and Vierne, Sun/27, 5 pm, Grace Cathedral, Taylor at California, \$2, 776-6611.

Linda Liebschutz & Lili Layton/Jimmy Layton: mezzo and soprano recital of art songs, arias and duets, plus solo classical works, performed by pianist Layton, Tues/29, 8 pm, Choral Room, Fine Arts Bldg., City College, 50 Phelan, SF, free, 239-3000.

★ **Unice Schroeder & Margaret Fabrizio:** early piano recital of 18th-century music, Wed/30, 4 pm, Knoll Foyer, Stanford University, free, 497-3812.

★ **Ron Pearl:** classical guitar recital of works by Bach, Falla and Biberian, Wed/30, 7 pm, Eureka Valley Library, 3555 16th St., free, 626-1132.

★ **Vicki Hale Riley:** organ recital of works by J.S. Bach, Buxtehude, Beethoven, Hummel, Schumann, Messiaen and Vierne, Wed/30, 8 pm, Memorial Church, Stanford University, free, 497-4317.

CHAMBER

Five Centuries Ensemble: works by Couperin, Purcell, Monteverdi, Sylvano Bussotti, Lukas Foss and John Cage, performed by soprano Carol Plantamura, countertenor John Patrick Thomas, viola da gambist Martha McGaughey and keyboardist Arthur Hass, on tour from Europe in a West Coast debut, Fri/25, 8 pm, Hertz Hall, UC Berk., \$5 general, \$3 students, 642-9988.

SF Guitar Quartet: works by Sor, Torroba, Biberian, Dresher and Colgan, performed by James Colgan, John Stover, Lynn Zemlin and Timothy Fox, Fri/25, 8 pm, Marina Music Hall, Fort Mason Bldg. 314 (second floor), Laguna at Marina, SF, \$2.50 or PAS voucher, 836-4681.

Sonoma State Ensemble: new music from Russia, Lithuania and Estonia, performed by pianists Larry Snyder, Marilyn Thompson and Will Johnson, violinist Anne Crowden, flutist Bonnie Williams, oboist Eleanor Duste, clarinetist Arthur Austin, bassoonist Beverly McClesney, horn player Robert Fromuth and bassist Gardner Rust, broadcast live over KPFA 94.1 FM, Fri/25, 8:30 pm, 1750 Arch Street, Berk., \$3 general, \$2.50 students, \$2 seniors, 841-0232.

Students of Camilla Wicks: works by Grieg, Valen and Brustad, performed by the violin trio of Berit Sam, Elvind Aadland and Fred Hendrik, plus violinist Stacy Phels, accompanied by pianist Rosalyn Frantz, Sun/27, 4 pm, Old First Church, Van Ness at Sacramento, SF, \$3, 776-5552.

Baroque Chamber Quartet: works by Couperin, Clerambault and J.S. Bach, performed by soprano Jill Feldman, harpsichordist Matthew Bakulich, flutist Kathleen Rupp and viola da gambist Peter Hallifax, Sun/27, Church of the Advent, 261 Fell, SF, \$3 general or PAS voucher, \$2.50 students and seniors, 285-2215.

MUSIC

MARK ROSE

HOME ON THE RANGE IN SUNNY CALIFORNIA



Mary McCaslin

MARY McCASLIN AND JIM RINGER, Great American Music Hall, 859 O'Farrell, SF, May 30, 8:30 pm, \$5, 885-0750.

"All you people, you come to California/You think you might find heaven/Didn't anybody try to warn ya?"

— "Sunny California."

Mary McCaslin

When six-year-old Mary McCaslin moved to Southern California from Indiana with her family, she was shocked.

"I expected to see cowboys and wide open spaces," she says. "What I found was a lot of people and a lot of towns."

The West she had envisioned, with the help of movies and T.V., turned out to be as big a myth as Glenn Ford riding into a blazing sunset with a big iron on his hip. But it may be the denial of the reality that forced McCaslin to reconstruct the dream through her music.

On her first two albums for Philo (*Way Out West*, *Prairie in the Sky*) and to a lesser extent on *Old Friends* (Philo) and the recently-released *Sunny California* (Mercury), McCaslin brings to vinyl a kind of musical Western movie. It's the Old West—where the sharp gambler rides into town, wins all the money and even manages to have the town named after him before riding out with the belle who slipped him the ace that won the game ("Ballad of Weaver-ville"), where the lure and freedom of the open trail can prove to be as aimless as "The Wayward Wind," but you can still ride your pony through "The Oklahoma Hills."

Now 32 years old and permanently settled in San Bernardino,

McCaslin spends a lot more time riding jet planes than ponies. Along with her husband, folksinger Jim Ringer (he has four of his own albums on Philo, plus a joint effort with McCaslin), she constantly tours the East and West Coast, playing to a solid cult following.

But the following didn't come easy. McCaslin has been bucking popular trends since she first realized California was not the free-rolling prairie she imagined.

"In high school, I was a definite outcaste," she says by phone from Vermont, where she and Ringer are in the middle of a month-long tour that concludes at the Great American Music Hall in San Francisco, May 30. "I didn't mind the Beach Boys and the Beatles, but I was really into country music. I listened to Johnny Cash, Willie Nelson and Marty Robbins's gun-fighter ballads. It was all right to like classical music or something like that, but if you liked country music you were a real weirdo."

After high school McCaslin began playing the coffeehouse circuit around Southern California and cut a single of the Beatles' "Rain," which "went absolutely nowhere." Her first album on Barnaby Records, now out of circulation, did the same.

In 1973, U. Utah Philips (folk-singer/storyteller touted as "The Golden Voice of the Great Southwest") convinced her to try Philo, a record company in Vermont, which encourages artists to assume full control of their recordings.

"At the time, they were real interested in recording Jim," she said. "But they knew who I was by my first album. They asked me to cut a tape, and it sounded pretty good."

Way Out West resulted from the tape and established the pattern for McCaslin's albums—a Western motif through covers of traditional, folk and contemporary songs, plus original tunes. It also established McCaslin, her ethereal, staid soprano ringing clear with a slight mountain inflection, as a vocalist who could bring new life to the Old West.

On her third album, *Old Friends*, McCaslin started to expand her repertoire by including two Beatles' songs and "Pinball Wizard," in an arrangement that features banjo accompaniment. *The Bramble & the Rose*, a collaboration with Ringer, followed. It was a folk-oriented endeavor, true to Ringer's style. But *Sunny California* picks up where her last solo album left off.

Rather than the lore and romance of the pioneer West, *Sunny California* addresses the reality of California today, and how its beauty can prove to be its demise.

On the one hand, "The Emigrant Song" (a McCaslin original) tells of a land with "beauty like the face of a queen, the legend like a city of gold." On the other, "California Zephyr" (penned by Ringer) is an imaginary train ride through a once uncluttered, majestic landscape, which now has "a shroud upon the valleys where the blue sky used to be."

"I don't think we can recapture all of the past," McCaslin says. "But some things can be salvaged. We can start to change things. I subtly try to get political things across in my music, about conservation and overpopulation, without haranguing too much. I sing a lot about the open spaces and how they're closing in. At least it'll get people thinking about it and they might do something."

Sunny California is McCaslin's most commercial album to date and could prove to be the one that takes her into the musical mainstream. McCaslin, who produces all her own albums, even does the Sam Cooke classic "Cupid" and "Save the Last Dance for Me" (popularized by the Drifters), with a subdued reggae beat. There are more horns, strings and electric guitar leads than in the past.

"The new album is different, but I don't feel uncomfortable with it," she says. "It's more pop-oriented, but I tried to keep the Western theme. Since it's recorded on Philo, but distributed by Mercury, I get the best of both worlds. I still have a lot of control over the recording, but at least now it's getting displayed in record stores."

After the tour McCaslin is looking forward to returning home to San Bernardino to relax before hitting the road again. Ironically, Mary McCaslin spends so much time singing about the West that she doesn't have much time to really enjoy its benefits.

"All my life I always wanted a horse. But we're on the road so much that there would be nobody to take care of it. Oh, well, maybe someday," she says. "For now I'll have to be content with my two bassett hounds."

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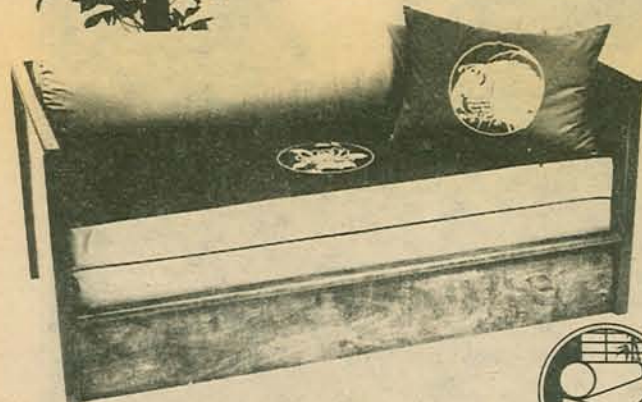


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MUSIC/THEATER

continued from previous page

son, Wed/23 and Fri/25-Sat/26 at 8:30 pm, Thurs/24 at 2 pm, War Memorial Opera House, Van Ness at Grove, SF, \$4.50-\$14, 431-5400.

Oakland Symphony/Edwin Hawkins & the Love Center Choir: "Gospel at the Symphony," classical, popular and gospel/pop works, conducted by James Setapen, Fri/25, 8 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord, \$8.50 reserved, \$5.50 lawn, \$3.50 lawn for children ages 12 and under, 798-3311.

Oakland Symphony: concert version of Gershwin's "Porgy and Bess," featuring Donnie Ray Albert, Daisy Newman, Edward Pierson and Damon Evans, conducted by Harold Farberman with the Oakland Symphony Chorus, guest directed by Phil Reeder, Thurs/24 at 8 pm, Sat/26 at 11 am, Paramount Theatre, 21st at Broadway, Oakl., \$6-\$11, 465-6400.

Phoenix Orchestra Chamber Choir: works by Faure and J.S. Bach, directed by Robert Kissel, featuring baritone Will Connolly, soprano Marlene Tait, tenor Dan Gensemer and mezzo Phyllis Wells, Sun/27, 8 pm, Holy Trinity Church, 37th at Roosevelt, Richmond, donation.

U.S. Sixth Army Band: special Memorial Day concert, Mon/28, 2 pm, Old Fort Point, beneath the south tower of the Golden Gate Bridge, SF, free, 556-1693.

Stanford Chamber Orchestra: works by Bizet, Berlioz and Ibert, featuring soprano Marie Gibson, conducted by Anthony McDonald and Henry Rosack, Mon/28, 8 pm, Dinkelspiel Auditorium, Stanford University, free, 497-3812.

Early Music Singers/Renaissance Wind Band: works by Dufay, plus early music from the Eton Choirbook, Burgundian chansons and other works performed on early instruments, directed by George Houle and Herbert Myers, Tues/29, Dinkelspiel Auditorium, Stanford University, free, 497-3812.

Contra Costa Chorale: works by J.S. Bach, Brahms and Howard Hanson, plus American folk songs, featuring contralto Marsha Hunt, conducted by Paul Perry and accompanied by pianist Mark Bruce, Wed/30, 8 pm, Orinda Community Church, 10 Irwin Way, Orinda, Sun/3, 4 pm, First Baptist Church, 22nd St. at Telegraph, Oakl., \$3 donation for both concerts.

SF Community Orchestra: works by Mahler and Elgar, featuring soprano Christine Macomber and cellist Burke Schuchmann, directed by Allan Pollack, Wed/30, 8:15 pm, Jellman Hall, SF Conservatory of Music, 1201 Ortega, SF, Fri/1, 8:15 pm, St. John's Presbyterian Church, 2727 College, Berk., \$3 general or PAS voucher, \$1.50 students and seniors, 647-6015.

University Orchestra: directed by Denis de Coteau, Wed/30, 8:15 pm, University Theatre, \$2 general, \$1 students and seniors, 881-3261.

Performing Arts Orchestra of SF: inaugural concert of works by Ives, Vivaldi and Haydn, conducted by Jean-Louis LeRoux, Thurs/31, 8 pm, Herbst Theatre, Veterans' War Memorial, Van Ness at McAllister, SF, \$7.50-\$9.50, 421-1000.

Stanford Symphony: works by Mahler, Mozart and Stravinsky, featuring violinist David Abel, conducted by Andor Toth, Thurs/31, 8 pm, Dinkelspiel Auditorium, Stanford University, \$3 general, \$1 students and seniors, 497-4317.

OPERA

West Bay Opera: Donizetti's "Don Pasquale," conducted by David Ramadanoff and staged by Pierette Alarie, Fri/25-Sat/26 at 8:15 pm, Sun/27 at 2 pm, Palo Alto Community Theatre, Middlefield at Embarcadero, Palo Alto, \$6 general, \$3 youth on Sun., 321-3471 or 329-2623.

NOTES

Kuumbwa Anniversary Concert: local bands and concessions, co-sponsored by Arts Commission, Sun/27, 1 pm, Duck Island, San Lorenzo Park, Santa Cruz, free, (408) 427-2227.

Song Evaluation Workshop: round-

table critique of original songs and discussion of demos, casting and collaboration, presented by Songwriters Resources and Services, Wed/30, 7 pm, Bldg. 312, Laguna at Marina, SF, free, 441-5705.

* Indicates general admission of \$1 or less.
—Susan Barnes



THEATER

OPENINGS

"The Tennis Game": Berkeley Stage Company presents the West Coast premiere of George W. S. Trow's tragic-comedy about three generations of a very wealthy American family, set on the private lawn tennis courts, directed by Robert Goldsby, production opens Thurs/31 and plays Thurs-Sun., 8 pm, through July 1, with previews Thurs/24-Sun/27, 8 pm (\$2.50), 1111 Addison, Berk., \$4-\$5, general, \$1 discount for students, seniors and unemployed, 548-4728.

"Travels Without a Donkey": Actors' Ark Theatre presents a program of three one act plays: Thornton Wilder's "Happy Journey," Gary Cole Webster's "Flight," and George Crowe's "The Longest Damn Ride I Ever Had," production opens Thurs/31 and plays Thurs-Sun., 8 pm, through July 5, Gill Theatre, USF, Fulton at Cole, SF, \$4.50 general, \$1 discount for students, and seniors, or PAS voucher, 221-1590.

"The Taming of the Shrew": Wild West Ltd. reinterprets the Shakespearean classic and sets it in the American frontier, directed by James Dunn, production opens Wed/30 (\$8-\$9) and plays Tues-Fri., 8 pm, Sat., 7 and 10:30 pm and Sun., 7 pm (\$7-\$9), in an open-ended engagement, previews scheduled Thurs/24-Tues/29 (\$6), Cannery Theatre, 2801 Leavenworth, SF, 441-6800.

"Bells Are Ringing": SF Civic Light Opera opens its season with a revival of the Fifties musical comedy by Betty Comden and Adolph Green, with music by Jule Styne, directed by Michael Kidd. Florence Henderson stars as chatty telephone operator who meets her true love, Dean Jones, by telephone, production opens Tues/29 and plays Mon-Sat., 8:30 pm, Sun., 7 pm, plus matinees Wed. and Sat., 2:30 pm, through July 7, Orpheum Theatre, 1192 Market, SF, \$8.50-\$18, 552-4002.

"Holy Cow (or Chakra Treatment)": the Angels of Light in a play about a spirited young woman who fights against physical and mystical forces, including demons and gods, production opens Fri/25 and plays Fri-Sun., 8 pm, through June 17, with matinee performances June 3 and 10, 2 pm, Lone Mountain College Main Theatre, Turk at Anza, SF, free, 861-5481.

"Don't Just Lie There, Say Something!": Hillbarn Theatre presents Michael Pertwee's British bedroom farce, directed by Robert Brauns, production opens Fri/25 and plays Fri-Sat., 8:30 pm, through June 30, plus Thurs/21 and Thurs/28, 8 pm, Sun/17 and Sun/24, 3 pm, 1285 East Hillsdale, Foster City, \$4 general, \$3.50 students and \$3 seniors, 349-6411.

ONGOING PRODUCTIONS

"The Water Engine": Illustrated Stage Company presents the West Coast premiere of David Mamet's melodrama set in 1934, about a factory worker who invents a water-powered motor and becomes a victim of Big Business, Mamet's companion piece, "Mr. Happiness," is

also on the bill, directed by Steve Dobbins, production plays Fri-Sun., 8 pm, through June 17, Marina Theatre, Fort Mason, Laguna at Marina, Bldg. 310, SF, \$3.50, 922-7635.

"A Play by Bill Yamasaki": Asian American Theater Workshop presents Adrian Kinoshita-Myers's melodrama about a young Japanese-American playwright's search for success, directed by Judith Nihel, production plays Fri-Sat., 8:30 pm and Sun., 7:30 pm, through June 24, 4344 California, SF, \$4, PAS, 752-8324.

Experimental Theater Pieces: Reckless Dialogue, an experimental performing company, presents two new pieces: "Tracts," about the values of the rigid society of John Calvin and the modern counter-cultural freedom, plus "Go to Your Destinations," a piece about a Victorian matriarch and an autistic child confronted by the 20th century, production plays Sat-Sun., 8:30 pm, through June 3, plus Fri/18 and Fri/1, 8:30 pm, Oasis, Walkabout Studio, 1360 Howard, SF, \$3 donation, or PAS vouchers, 282-7481.

"Hedda Gabler": SF Actors Ensemble presents Henrik Ibsen's drama about a woman trapped in a pointless existence, directed by Stefani Priest, production plays Fri-Sat., 8 pm, plus Sun., 3 pm, through June 17, 2940 16th St., SF, \$3-\$4 general, \$2 seniors and students, or PAS vouchers, 861-9015.

"Love and Marriage": Oakland Ensemble Theatre presents three light one-acts about love and marriage: Earl Hill's "Strictly Matrimony," Ted Shine's "Herbert III," and John Guare's "The Loveliest Afternoon of the Year," directed by Sandra L. Richards, Thurs-Sat., 8:30 pm, Sun., 5:30 pm, through June 17, 660 13th St., Oakl., \$3.50-\$5, 432-8030.

"There Was a Young Lady": Nepenthe Productions presents a new musical by Kenneth Vega, based on characters from Anton Chekhov plays, production previews its revised production Thurs/24-Sat/26, performances start Fri/1 and continue Thurs-Sat., 8:30 pm, through June, The Old Venetian Bakery, 2202 Powell, SF.

"St. Louis Woman": Black Repertory Group presents the Arna Bontemps/Coutee Cullen musical about a jockey who loses his luck after meeting a St. Louis woman, directed by Nora Vaughn and Jan Taylor Blythe, production plays Thurs-Sat., 8:15 pm, through June 16, 1719 Alcatraz, Berk., \$3.50, 652-2120.

"Sugar Babies": this season's Best of Broadway series kicks off with the world premiere of a musical pastiche of the burlesque era, starring Mickey Rooney and Ann Miller, production plays Tues-Thurs., 8 pm, Fri-Sat., 8:30 pm, Wed. and Sat., 2:30 pm and Sun., 3 pm, through June 9, Curran Theatre, 455 Geary, SF, \$10-\$16, 673-4400.

"Kripp's Last Tape": Theatre Guild of SF presents Samuel Beckett's drama about the last tape recording of a 69-year-old writer, directed by Richard S. Bailey, production plays Thurs-Sat., 8:30 pm and Sun. at 2:30 pm, through June 3, Victoria Theatre, 2961 16th St., SF, \$5-\$6, 863-7576.

Unicorn Stage Company: the second production of this young company features two wacky one-acts: Charles Dizenzo's "The Last Straw" (a SF premiere), and David Mamet's "Sexual Perversity in Chicago," production plays Fri-Sat., 8 pm, for an open-ended engagement, 141 Leavenworth, SF, \$3.50, 922-1320.

"Asparagus Valley Cultural Society": writers/performers Penn Jillette, Wier Chrisemer and Teller star in a musical comedy revue. The show plays Tues-Thurs., 8:30 pm, Sun., 3 pm (\$6.50-\$7.50) and Fri-Sat., 7 and 10 pm (\$7.50-\$8.50), Phoenix Theatre, 430 Broadway, SF, 397-3700.

"The Little Foxes": Los Altos Conservatory Theatre presents Lillian Hellman's drama about the tyrannical woman who heads an unscrupulous family of Southerners, production plays in repertory Thurs-Sat., 8 pm, through June 23, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT.

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THEATER/"HEDDA GABLER"

"The Ballad of the Sad Cafe": SF Repertory Co. presents Edward Albee's adaptation of Carson McCullers' novella, directed by Michelle Truffaut, production plays Thurs.-Sun., 8 pm, through June 10, 4147 19th St., SF, \$4-\$5, 863-4859.

"You're a Good Man Charlie Brown": the Alcazar Theatre presents a limited engagement of Clark Gesner's musical based on the "Peanuts" comic strip by Charles M. Schultz, directed by the original New York producer, Gene Persson, production plays Tues.-Sat., 8 pm, plus matinees Sat.-Sun., 2:30 pm and Sun., 7:30 pm, 650 Geary, SF, \$8-\$9 general, half-price for children under 12 when accompanied by an adult, 775-7100.

"Look Homeward, Angel": Mill Valley Center for the Performing Arts presents Ketti Frings' adaptation of Thomas Wolfe's novel, directed by Will Marchetti, Fri.-Sat., 8:30 pm, through June 2, 267 Buena Vista, Mill Valley, \$3.75 general, \$2.50 students and seniors, \$1.50 children, 383-7074.

"The Winter's Tale": Shakespeare's late

comedy returns to the American Conservatory Theatre repertory, playing Mon.-Thurs., 8 pm and a Sat. matinee at 2:30 pm (\$7-\$10), Fri.-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through June 2, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates.

"The Starting Five": the Hippodrome Theatre presents an all-new production of Jon Philip Palmer's disco musical about basketball, young love and friendship, directed and choreographed by Danny Duncan, the play continues Tues.-Fri., 8:30 pm, Sat., 7 and 10 pm and Sun., 7:30 pm, through June 3, Hippodrome Theatre, 412 Broadway, SF, \$8-\$10, 982-2343.

"Fallen Angels": Los Altos Conservatory Theatre presents Noel Coward's sophisticated drama about best friends Julia and Jane, who both had an affair with the same man 15 years before, directed by Doane Mraz, production plays in repertory Thurs.-Sat., 8 pm, through June 15, L'ACT, 97 Hillview, Los Altos, \$4.50 general, \$4 students and seniors, 941-LACT.

"Autobiography of a Pearl Diver": Magic Theatre presents Bay Area playwright

Martin Epstein's tragicomedy about a middle-aged couple who speculate on the success of their long-lost son, a pearl diver, directed by Andrew Doe, the world premiere production plays Thurs.-Sun., 8:30 pm, through June 3, Fort Mason, Bldg. 314, Laguna at Marina, SF, \$5 general, \$4 students and seniors, half-price tickets.

"Hayfever": American Conservatory Theatre presents Noel Coward's comedy about the eccentric and unconventional Bliss family's weekend in the country, production plays in repertory Mon.-Thurs., 8 pm and a Sat. matinee at 2:30 pm (\$7-\$10), Fri.-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through June 2, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates.

"The All Night Strut": Fran Charnas conceived, directed and choreographed this salute to the music of the Thirties and the Forties, performed by four singer/dancers direct from a long engagement in Boston, performances are scheduled Tues.-Thurs., 8 pm, and Sun. (\$8.50-\$9.50), 7:30 pm and Fri.-Sat. (\$9.50-\$10.50), 7:30

and 10 pm, in an open-ended engagement, On Broadway Theatre, 435 Broadway, SF, 398-0800.

"The Knight of the Burning Pestle": the Renaissance Drama Society (affiliated with the UC Drama) presents Francis Beaumont's play, directed by Greg Bongiovanni, Fri.-Sat., 8:30 pm, through June 2, Unitas House, College at Bancroft Way, Berk., call 642-9988 for ticket information.

"Jerry the Tramp, or The Con- vict's Daughter": the Gaslighter Theatre presents a melodrama, Fri.-Sat., 8:30 pm, through July, 400 E. Campbell, Campbell, call (408) 378-9721 for information.

"The Curse of John Barleycorn": the Barbary Coast Players present a melodrama, directed by Donna Long, Fri., 8:30 pm, Sat., 7:30 and 10:30 pm, through June 30, Opry House Theatre, 21350 Almaden, San Jose, call (408) 268-2492 for ticket information.

"Male Rites": Theatre Rhinoceros presents a program of two gay one-acts: C. D. Arnold's

"Downtown Local," directed by Al Fraticelli and Cal Yeoman's "Richmond Jim," directed by Guy Bishop, production opens Thurs/10 and plays Thurs.-Sat., 8 pm, through June 30, Goodman Bldg., 1115 Geary, SF, \$3 or PAS voucher, 626-1921.

"Irving Berlin in Revue": pays tribute to the popular songwriter to celebrate his 90th birthday, produced and directed by Barry Koron, who also performs at the keyboards during the show, production plays Thurs.-Mon., 8:30 pm, in an open-ended engagement, Chi Chi Theatre Club, 440 Broadway, SF, \$6.50-\$7.50, 392-6213.

"Beach Blanket Babylon Goes to the Stars": Steve Silver presents the latest incarnation of the long-running musical, "Beach Blanket Babylon Goes Bananas," with a Snow-White-in-Tinseltown theme. Written and directed by Steve Silver, production plays Wed.-Thurs., 8 pm, Fri.-Sat., 8 and 10:30 pm plus Sun., at 3 pm (family matinee), and 7:30 pm, Club Fugazi, 678 Green, SF, \$8-\$8.50, 421-4222.

continued next page

THEATER

ROBERT CHESLEY

"HEDDA GABLER": IBSEN VERSUS THE ACTOR

HEDDA GABLER, by Henrik Ibsen. Directed by Stefani Priest at the SF Actors Ensemble, 2940 16th St., SF, Fri.-Sat., 8 pm, Sun., 3 pm, through June 17, 861-9015.

I have never seen a wholly satisfactory production of an Ibsen play, and I think this is Ibsen's fault. The San Francisco Actors Ensemble production of *Hedda Gabler* is perhaps about as good a try as possible, given the severe limitations of their tiny theater, and a Hedda (Elisabeth Keller) who is excellent in many ways, but not out-and-out, knock-down, star-of-the-century great. The production is certainly worth seeing, though, and Ibsen's ideas—his vision into human and moral problems—have not dated, though his medium has.

Modern audiences can do with a lot less plot. We are impatient with Ibsen's clumsy expositions, with their complete summaries of each

character's past personal, political or financial involvements. Because we have learned to deal with ambiguous, incomplete or even non-existent background information in Beckett or Pinter, the traditional expositions in Ibsen seem to us a deadly convention. Actors presenting expository material, therefore, no longer seem believable to us—we are too aware of the playwright at work.

There are other serious hurdles for the actor in Ibsen. Ibsen can at times be so immersed in working out the dilemmas he poses that he loses contact with his characters as people. At worst, his characters become either mouthpieces or symbols for his ideas, and the actors are left with overwrought lines and unconvincing changes which are difficult—if not impossible—to motivate on the stage. It is often easier to read Ibsen than to sit through his plays. One does not envy any actor



Richard Weston, Robert Shorr and Elisabeth Keller in "Hedda Gabler." Ibsen's ideas haven't dated, but his medium has.

playing Eilert Lovborg's last scene in *Hedda* to an audience that is squirming or even giggling at what seems purple melodrama; one does not envy any actress playing Mrs. Elvsted's instant change from horror and grief at Lovborg's suicide to cheerful contentedness at sitting down to work on his notes.

The Actors Ensemble does what it can with Ibsen, and in the only way it can be done: by presenting well thought out and artful characterizations—that is to say, by good acting. Under Stephani Priest's balanced and well-paced direction, Ibsen's characters come to life enough that the actors can carry the audience over the sticky parts, those parts where people on both sides of the footlights are embarrassed by Ibsen.

And, of course, the effort is well

worth it. Ibsen's ideas are the reason for doing his plays, and these are not to be belittled. Exposure or re-exposure to Hedda gives us endless things to think about. Hedda may end her drives for power or destruction by the "beautiful" and "courageous" splattering of her brains across her stuffy drawing room, but the problems she poses for us are not thereby ended for us as we leave the theater.

Elisabeth Keller gives us an airily ironic and witty Hedda, joking about the mediocrity suffocating her, up to the final gunshot. Keller's Hedda is so sharp and entertaining that she is, correctly, compellingly attractive to the audience, despite the fact that everything she says or does is cruel or destructive. What Keller's performance lacks, for me, is convincing warmth, which is

surely one of Hedda's capabilities—when she so chooses. Keller makes so much of a point about Hedda's hypocrisy in showing warmth to Mrs. Elvsted that it is hard to believe that even the simple and distraught Mrs. Elvsted could fall for such phoniness. If, instead, the audience were fooled for a while into thinking that Hedda genuinely is warm, so much the better.

Roberta Callahan's performance as Mrs. Elvsted is excellent: we believe entirely in this pathetic, victimized creature who yet has the strength to leave her husband and follow the man she loves without hope. Richard Weston's performance as the unwaveringly dull, fuddy-duddy Tesman is equally professional, and Paul E. Gerrier gives us a strong Judge Brack, who is Hedda's only intellectual equal. Robert Shorr is clearly also a professional actor, and he struggles manfully with the part of Lovborg, but he is unable to supply what Ibsen forgot to write: convincing evidence that Lovborg has genius. Verona Seiter and Yvonne O'Reilly are fine in the fill-in parts of Julia Tesman and Ibsen's eternal and unchanging housekeeper.

All of the actors are to be commended for avoiding injury to themselves or others on the tiny stage, which is authentically and atmospherically crowded with furniture by Linda Hauswirth. John Lewis's costumes look fine. ■

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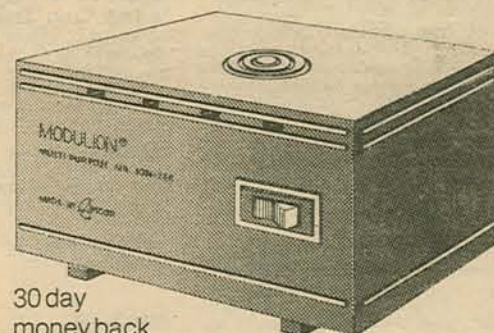
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THEATER/MIND & MATTER/KIDSTUFF/RADIO

continued from previous page

FINAL PRODUCTIONS

*A Three-Act Southern Drama:

New Directors Workshop of the Jean Shelton Acting School presents a new work, directed by Jo Mohrbach, production opens Fri/18 and plays Fri-Sat., 8 pm and Sun., 2 pm and 8 pm, through May 27, 2525 8th St., Berk., \$1, 548-7677

"The Threepenny Opera":

Actors Ensemble presents the Bertolt Brecht/Kurt Weill musical based on John Gay's Reformation play about the immoral life of the underworld, directed by Mark Rosenblatt, production plays Fri-Sat., 8 pm, through May 26, Live Oak Theatre, Shattuck at Berryman, Berk., \$3.50, 526-5760.

"The Biko Inquest":

The Julian Theatre presents the West Coast premiere of the Norman Fentoni/Jon Blair documentary drama about the death of the South African black leader who died in the custody of Pretorian security police in 1977 and the subsequent cover-up trial by the government, directed by Richard Reinieccus and John Doyle, production plays Thurs-Sat., 8 pm, Sun., 3 pm, through May 19, with previews scheduled Tues/24-Wed/25 (half-priced), 953 DeHaro, SF, \$3.50-\$4.50 or PAS voucher, cab drivers and Muni drivers admitted free, 647-8098.

"The Maids":

La Strada Stage Company presents the original version of Jean Genet's drama about two envious serving boys (the production uses an all-male cast, rather than the more commonly presented female version, directed by Augusta Del Zotto, production plays Fri-Sat., 8 pm, through May 26, Pacific Ballet Center, 1519 Mission, SF, \$2.50, 474-2398.

"He Who Gets Slapped":

Berkeley Repertory Theatre presents its last production in its old theater on College Avenue, Leonid Andreyev's drama about the ill-fated love of a mysterious clown and a beautiful bareback rider, set in a French circus, directed by Michael W. Leibert, production plays Tues-Sat., 8 pm, Sun., 2 and 7 pm, through May 27, with a lecture on the play, Mon/21, 8 pm, 2980 College, Berk., \$5.50-\$8, 845-4700.

"Man of La Mancha":

Willows Theatre presents the musical based on Cervantes' "Don Quixote," production plays Thurs-Sun., 8 pm, through May 26, 1975 Diamond, Concord, \$3-\$5, 798-6525.

Double-Bill:

Robert Kipper directs Harold Pinter's "The Lover" and August Strindberg's "Miss Julie," which both deal of love-playing and an underlying level of sexual tension, production plays Thurs-Sat., 8 pm, plus Sat., 11 pm, through May 26, Intersection Theatre, 756 Union, SF, \$4.50, 397-6061.

"Hotel Paradiso":

American Conservatory Theatre returns Georges Feydeau's bedroom farce to its repertory, playing Mon-Thurs., 8 pm and a Sat. matinee at 2:30 pm (\$7-\$10), Fri-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through May 30, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates.

"Gypsy":

Contra Costa Civic Theatre presents the musical based on the life of stripper Gypsy Rose Lee, directed by Louis Flynn, production plays Fri-Sat., 8:30 pm, through May 26, 951 Pomona, El Cerrito, call 524-9132 for ticket information.

"Little Mary Sunshine":

Alameda Little Theatre presents Rick Besoyan's musical spoof, directed by Dick Shore, production plays Fri-Sat., 8:30 pm, through May 26, Altarena Playhouse, 1409 High, Alameda, call 523-1533 for ticket information.

"The Visit":

American Conservatory Theatre presents Friedrich Durrenmatt's drama about the world's wealthiest woman, who returns to the town that humiliated her years before, seeking vengeance, the production plays in repertory Mon-Thurs., 8 pm and a Sat. matinee, 2:30 pm (\$7-\$10), Fri-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through June 1, Geary Theatre, Geary at Mason, SF, call 673-6440 for individual performances.

SHORT RUN PRODUCTIONS

Black Rose Theater Collective: presents a special performance as part of the Berkeley Free Clinic 10th Birthday celebration, Fri/25, 8 pm, Center for Independent Living, 2539 Telegraph, Berk., \$3, 548-2570.

"Act of Imagination":

Mark Taper Forum's resident company, the Improvisational Theater Project, presents a new improvisational piece welcoming audience participation, Fri/25-Sat/26, 8 pm, Epic West, 2640 College, Berk., \$4, or PAS voucher, 549-1844.

"Ghost Out of Print":

Sandra Fox directs and performs in her conceptual theater piece, written with Roy Loney and Christine Stillman, about mortality and the choice of action vs. inaction, Fri/25-Sun/27, 8:30 pm, Gumption Theatre, 1563 Page, SF, \$3, 282-0490.

"Cuchulain":

Fred Curchack directs William Butler Yeats's cycle of three one-act plays on the life of the Irish hero, "At the Hawk's Well," "The Only Jealousy of Emer" and "The Death of Cuchulain," which combine drama, dance, music, masks and poetry and were influenced by Japanese Noh drama, Fri/25-Sat/26, 8 pm, The Performance Space, 1350 Waller, SF, \$4 general, \$3 students and seniors, 285-3719.

PERFORMANCE ART/DANCE THEATER

"The Regard of Flight":

Bill Irwin presents a dance theater work-in-progress, using vaudeville and circus traditions, performed by Murdoch, Sat/26-Sun/27, 8:30 pm, Project Artaud, 450 Florida, SF, \$3, 552-4014.

"Dame Edith":

Charles Yarborough conceived, wrote and stars in his dramatic charac-

terisation of the English writer, Edith Sitwell, using poetry, music and dance, Fri/25-Sat/26, 8 pm, Bldg. 312, Fort Mason, Laguna at Marina, SF, Fri/1-Sat/2 and Fri/8-Sat/9, 8 pm, Ed Mosk Studio, 32 Page, SF, \$3, 552-9487.

"6 Pact":

Action Theatre Troupe performs a spontaneous ensemble theater piece, using sound, dance and dialogue, Fri/25-Sun/27 and Fri/1-Sat/2, 8 pm, Skylight Studio, 2547 Eighth St., Berk., \$2.50 or PAS voucher, 525-6978.

"Bare Soles":

Tumbleweed Dance-Theatre presents Nora Burnett's piece with music and dance about survival in the city. The production, directed by Burnett, features two go-go dancers, a bag lady, a spirit dancer and an assailant, playing Fri-Sat., 8:30 pm, through June 9, Studio Eremos, Project Artaud, 401 Alabama, SF, \$3 or PAS voucher, 552-3541.

CHILDREN'S PRODUCTIONS

Burial Clay II Theatre Company:

presents "On," a children's myth with dance and "Endangered Species," a historical cultural play, written and directed by Judith A. Holten, Thurs-Sat., 8:30 pm, through May 26, Western Addition Cultural Center, 762 Fulton, SF, \$3.50, 921-7976.

*Clown Celebrations:

Giggles the Clown amuses children at two branches of the Berkeley Public Library, Wed/23, 3:30 pm, South Branch, 1901 Russell, 644-6860; Young People's Room, Main Library, Shattuck at Kittredge, 644-6100. All shows are free.

"Beauty and the Beast":

Willows Children's Theatre presents a dramatic version of the fairytale, Sat/19 and Sat/26, plus Sun/20 and Sun/27, 1 and 3 pm, Willows Theatre, 1975 Diamond, Concord, \$1.50, 798-6525.

COMEDY/CABARET/CIRCUS

Variety Show:

the Peace Officers present a variety show, Sun/27, 11 am and 2 pm, Center for Performing Arts, 255 Almaden, San Jose, \$10, (408) 294-2299.

Lenny and Squiggy:

the twosome from "Laverne and Shirley," perform rock and comedy, Sun/27, 7 pm, Japan Center Theatre, Post, SF, \$7.50 advance, \$8.50 day of show, 835-4342.

Pickle Family Circus:

presents a ninety-minute one-ring extravaganza of juggling, tumbling, wire-walking, clowning and six-piece circus jazz band, Fri/1-Sun/3, noon and 3 pm, Stanford University Playing Fields, Palo Alto, \$2.50 advance, \$3 at the door for general, \$1/\$1.50 children and seniors, 826-0747.

Rosebottom and McClovin:

the two clowns present traditional and non-traditional clowning for children and adults, Fri/25, 8 pm, Berkeley Moving Arts, 2200 Parker, Berk., \$2 advance, \$2.50 at the door, \$1 kids, door prizes! 658-7610.

*"Circus Ridiculus":

Two clowns whose improbable encounters with the world form the basis of a revue of playlets and sketches. The performance is free and begins at 8 pm on Fri/25 at the Berkeley Center, 1819 10th Street, Berk., 841-3100.

"An Evening at Widow Begbick's":

Barry Koron's popular musical cabaret based on characters from the work of Bertolt Brecht and Kurt Weill returns to Chez Jacques, with Carolyn Zarembo again recreating her role as Widow Begbick in the Berlin of the Twenties and Thirties, production plays Wed-Fri., 8 pm, Sat., 7:30 pm, through July 7, with previews Wed/16-Thurs/17, Chez Jacques, 1390 California, SF, \$4.50-\$5.50, discounts for students and seniors, 775-7574.

Circus Vargas:

the largest big top tent circus in the world presents disco dancing horses, precision balancers (Senor Antonio supports the weight of his body on one finger), trapeze acts, bolo dancers, tiger tamers, wire walkers, human pyramids, high-wire motorcycle feats, elephant acts and clowns at a variety of locations around the Bay Area, Thurs/24-Mon/28, 4:30 and 8 pm, plus Sat-Sun., 12:30 pm, El Camino Real at Citation, San Bruno, 588-0460; Tues/29-Thurs/31, 4:30 and 8 pm, Redwood Rd. at Castro Valley Blvd., Castro Valley, 886-1610; Fri/1-Mon/4, West Steele Lane and Cleveland, Santa Rosa, (707) 523-0100. Tickets cost \$5.75 general, \$3 children.

*Trip Trap Troupe:

the puppet group composed of children's librarians presents a program on the theme of "Catch Me If You Can," plus the films, "The Monkey and the Crocodile," "The Gingerbread Boy" and "The Gnomewolf," Thurs/31, 4 pm, Golden Gate Valley Branch of the Public Library, 1801 Green, SF, free, 346-9273.

"Quirks":

a satirical current events musical revue, written by humorist Gerald Nachman and Morris Bobrow, directed by George Felker III, Fri-Sat., 7:30 and 10 pm, through June 16, Open Theatre, 441 Clement, SF, \$5, 386-3086.

For Comedy:

See Clubs Listing for comedy acts appearing nightly.

NOTES

*"The Visual Artist and Theater":

Martin Esslin, the author and theater critic, presents a lecture at the opening of the "Recent Work by Kala Artists" show, Fri/25, 8 pm, Kala Institute, 3200 Adeline, Berk., free, 658-7205.

"Fly By Nite" Workshop:

the women's trapeze troupe presents an intensive four-week program in motivity, improvisation, clowning, juggling, tumbling and trampoline for adults and children, classes begin June 4, but application deadline is May 26, Skylight Studio, 2547 8th St., Berk., \$200 adults, \$50 children, 841-6500, ext. 165.

Drama Open Forum:

Magic Theater presents an open forum on style, content and moti-

vation in contemporary playwrighting and directing, conducted by John Lion, Martin Esslin, John Robinson and Ted Shank (the latter two are writer and director, respectively, of "The Barbecue," the play previewing just before the forum), Sat/26, 10:30 pm, Bldg. 312, Fort Mason, Laguna at Marina, SF, call 441-8001 for information.

* indicates general admission of \$1 or less.
—Susan Shepard

M

MIND & MATTER

Planning for Organizational Effectiveness: a workshop for members of non-profit organizations, with Stan Knoblock, Fri/25, 9 am-4:30 pm, YWCA, 620 Sutter, SF, \$15, 626-6220.

Jackets with Ease:

a lecture demonstration with Kathryn Kastama, Mon/25, 10:30 am-12:30 pm, Poppy Fabrics, 2072 Addison, Berk., \$7, 841-2100.

*"Art and Conversation":

Van Deren Coke talks about what to look for in creative photography, a program for senior citizens, Fri/25, 10:30 am, SF Museum of Modern Art, Van Ness at McAllister, SF, free, 863-8800.

Massage and Hot Tub in the Country:

a class in basic strokes of massage, taught by Don Spenser, credentialled masseur and teacher, Fri/25-Mon/28, Oz Projects, P.O. Box 147, Point Arena, \$90, (707) 882-2449.

"I-Ness: The Intrapersonal Self":

a workshop to actualize the practice of introspection, with Lynne Perry, Sat/26, 9 am-1 pm, Hotel Claremont, Ashby at Domingo, Berk., \$25, for registration and information, call 841-6500, ext. 416.

Dream Workshops:

a day to explore our own dream process, Sat/26, 10 am-5 pm, T.A. Community Services, Inc., 1329 Seventh Ave., SF, \$20, 661-5112.

Healing Through Art Expression:

a lecture by Susan Shippy and Arnel Ethington, Sat/26, 10 am-5 pm, Holistic Health Institute, 1627 Tenth Ave., SF, \$18, 665-3200.

An Intensive Spiritual Retreat:

with Guru Swami Ma-Shubhalakshmi, by reservation only, Sat/26-Sun/27, Kripalu Ananda Yoga Ashram, 651 Alcatraz (between Telegraph and Shattuck), Oaki., \$75, includes all meals and overnight accommodations, 654-9434.

Massage of the Pregnant Woman and the Newborn:

a lecture by Rachel Aspen, Sat/26, 10 am-5 pm, Holistic Childbirth Institute, 1623 Tenth Ave., SF, \$18, 664-4900.

"Publicity: How to Get It—How to Use It":

Sat/26, 9 am-5 pm, The Osborn Group, 2608 California St., SF, 929-8383.

Guest Artist Seminar and Critique:

with Carole Beadle, Assistant Professor, California College of Arts and Crafts, Sat/26, 10 am-1 pm, Pacific Basin School of Textile Arts, 1659 San Pablo, Berk., \$10, 526-9836.

Homeopathy:

a discussion of the specific philosophy, principles and techniques of Homeopathy, Sat/26, 10 am-5 pm, Holistic Health and Nutrition Institute, 150 Shoreline Hwy., Mill Valley, \$20, 332-2933.

Healing Through Art Expression:

a workshop on the self-potential using the arts towards personal consciousness, Sat/26, 10 am-5 pm, Holistic Health Institute, 1627 Tenth Ave., SF, \$18, 665-3200.

Psychological Issues of Dying, Death and Bereavement:

a seminar, with Michelle Weber, M.S.W., Fri/25, 7:30-9:30 pm; Sat/26, 10 am-4:30 pm; Sun/27, 10 am-noon, California Institute of Asian Studies, 3494 21st St., SF, \$30, 648-1489.

Selling Non-Fiction Articles:

John Boesch teaches a workshop on how to sell articles to magazines, sponsored by Media Alliance, Sat/26, 10 am-4:30 pm, Fort Mason Center, Bldg. 314, Laguna at Marina, SF, \$18, 441-2557.

First Aid Using Oriental Techniques:

a workshop, Sat/26, 8 am-4:30 pm, the Healing Center of SF, 465 Brussels, SF, \$30, 468-4680.

Creative Job Finding:

Bob Reps, personal effectiveness consultant, and Peter Carleton offer counseling information to gay men, Sun/27, 9:45 am, Unitarian-Universalist Gay Caucus, Unitarian Center, Franklin at Geary, SF, donation requested, 386-7558.

"Creative Encounter with Death":

a slide-lecture on the artistic exploration of death and beyond as portrayed through the paintings of Michell Cassou, Mon/28, 7:30 pm, California Society of Psychical Study, SF Federal Savings & Loan, Shattuck at University, Berk., \$3, 564-8515.

Jewel of Enlightenment:

a 5-week class in introductory Buddhist thought, begins Tues/29, 8:30 pm, Dharmadhatu, 440 Potrero, SF, \$25, 863-6578.

Freelancing:

a 5-week course on the many aspects of freelancing, with Elizabeth Adler, begins Tues/29, 7:30 pm-10 pm, Resource Center for Women, 445 Sherman, Palo Alto, \$32.50, 324-1710.

"Overland from Turkey to Hong Kong: One Man's Asian Odyssey":

a slide lecture by Anand Salaam, Tues/29, 8 pm, the Network Coffeehouse, 1036 Bush, SF, \$1.50, 989-6097.

Seminole Patchwork for Clothing and Home Decorating:

a lecture demonstration by Cheryl Bradkin, Sun/29, 2-4 pm, Poppy Fabrics,

2072 Addison, Berk., \$10, please pre-register at store, 841-2100.

Lesbian Health Issues: an informational workshop, Tues/29, 7:30 pm, SF Women's Health Center, 3789 24th St., SF, \$2, 282-6999.

Discovering Antiques: a series of seven weekly lectures with Kent Diehl of Witherspoon & Postlewaite Gallery, begins Tues/29, 7:30 pm, Cathedral House Library, 1051 Taylor, SF, \$7.50 each, 383-0988.

*"Attitudes: Photography in the 1970s":

a lecture by Fred Parker, Curator of Photography, Santa Barbara Museum of Art, Tues/29, 7:30 pm, SF Art Institute, 800 Chestnut, SF, free, 771-7020.

Color Healing Workshop:

given by John Weber, Wed/30 and Wed/6, 7-9:30 pm, the Healing Center of SF, 465 Brussels, SF, \$25, 468-4680.

*Quiet Moods of Yosemite:

a slide show by Dennis Maness, Wed/30, 7:30 pm, Presidio Library, 3150 Sacramento, SF, free, 346-9422.

Touch for Health:

a lecture by John F. Thie, D.C., Professor of Kinesiology and Sports Medicine, Pepperdine University, Wed/30, 7:30 pm, Antioch University West Auditorium, 600 Stockton, SF, \$4, 931-6170.

Stonehenge and Other Pre-Historic Stone Circles and Alignments of Europe:

Dr. Walter Tarris explores the mystery of civilizations past, Wed/30, 8 pm, Olney Hall, College of Marin, Kentfield, \$3.50, 485-9385.

"Breaking In...to Broadcasting":

learn how to get a job in broadcasting at a Media Alliance panel featuring local broadcasters, Wed/30, 7 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$3.50, 441-2257.

*What's Doing in Biofeedback?:

a brown bag lecture and tour, Wed/30, noon, room 664, Medical Sciences Bldg., UC Med. Center, Parnassus at 3rd Ave., SF, free, 666-4394.

Finding Your Way in SF:

a talk by Steven Sondheim, Wed/30, 7:30 pm, Seventh Ave. Presbyterian Church, 1329 Seventh Ave., SF, donation requested, 989-6097.

*How to Look at Oriental Rugs:

Richard Tracey Shaw gives a lively walk-through of the rug show gallery, Wed/30, noon-1 pm, Fine Arts Museum of SF, Downtown Center, Three Embarcadero Center, Podium Level, Sacramento at Davis, SF, free, 434-1407.

The Language of the Gael:

Jim Duran, Ph.D., outlines the origins of Gaelic, its evolution and struggle for survival, Wed/30, 8 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$2.50, 626-1295.

*"Carl Andre: Sculpture 1959-1977":

a slide lecture by prominent art historian and critic Phyllis Tuchman, who discusses the current exhibition, Thurs/31, noon, University Art Museum, 2626 Bancroft, Berk., free, 642-1438.

*"Orthokeratology":

a lecture on the prevention of nearsightedness, sponsored by the Center for Vision Improvement, Thurs/31, 7:30 pm, Medical Building, 3rd floor, 450 Sutter, SF, free, 781-5461.

* indicates general admission of \$1 or less.

—Harriet Salley

K

KIDSTUFF

"Music and Dance Around the World":

a multicultural, audience participation performance for children and young people, with Barbara Cannella and Jamie Miller, Sat/26, 2 pm, Berkeley Moving Arts, 2200 Parker, Berk., \$2 adults, 50¢ children, 848-4878.

Treasures of Tutankhamun:

workshops based on the exhibition, includes a tour followed by a studio art experience, for children ages 5-14 years, Tuesday and Thursday mornings, pre-registration required, registration ends June 15, \$12, de Young Museum Art School, Golden Gate Park, SF, 558-3109.

PARENTING

***Parenting Faire:** with resource booths, entertainment, children's activities and more, sponsored by Pediatric Nurse Practitioners, Sun/27, 10 am-5 pm, Hall of Flowers, Golden Gate Park, 9th Ave. at Lincoln Way, SF, free.

"Sex and the Single Parent: Talking with Your Children":

a Single Parent group meeting, with Carl Nicholls, Wed/30, 7 pm, Brotherhood Way Jewish Community Center, 655 Brotherhood Way, SF, \$2, includes childcare, 334-7474.

* indicates general admission of \$1 or less.

—Harriet Salley

R

RADIO

FRIDAY/25

"Rental Increases": discussed by members of San Franciscans for Affordable

Housing, with host Chuck Finney, live call-in, 2:30 pm, KQED 88.

ART

ROBERT ATKINS

THOMAS HOVING ON KING TUT, THE BAY GUARDIAN AND THE FUTURE OF ART



Thomas Hoving, former director of the Metropolitan Museum in New York City.

Thomas Hoving is the former director of the Metropolitan Museum in New York City. His name isn't exactly a household word, although he towers over other members of his profession in the same way that Bill Graham towers over other concert producers. Hoving is the cream of a crop of innovative museum directors who have hooked a surprisingly large segment of the American public on the museum-going habit.

During his ten-year directorship, the Metropolitan Museum became New York's best-attended public attraction; edging out Shea Stadium, Madison Square Garden and the Statue of Liberty. Hoving, the former parks commissioner of New York City, masterminded the financing and virtual completion of the museum's master plan at a time when expansion was viewed with total skepticism by the New York powers-that-were.

He acquired some spectacular art for the Met, most notably a \$5.5 million Velasquez painting and a classical Greek *krater* (vase). He also made some spectacular blunders, chiefly the sale of portions of the museum's collection and the acquisition of art works of dubious authenticity.

He has been the major American force behind importing blockbuster exhibitions like *King Tut* and *Scythian Gold*. For this he has been castigated by his museum peers for grandstanding, for playing—and selling out—to the public.

Hoving has been in and out of the Bay Area the last few months to plug his new book, *The Untold Story of Tutankhamun*. After a recent benefit lecture at the SF Museum of Modern Art, we spoke in his Nob Hill hotel suite. He is a likable, high-powered New Yorker, a man of keen intellect with an opinion on every subject, none of them lightly held.

Question: You've written a book called *The Untold Story of Tutankhamun*. "I didn't think that there was anything left to tell."

Hoving: "I thought so too, until I began to organize the exhibition and look into all the literature. I began to feel that certain things just didn't sound like normal human behavior. How would anybody, after six

years of finding nothing in the most desolate place in the world—the Valley of the Kings—then find the thing nobody before in history had come across—simply open up a hole in the wall, flash light through it, see the first room and then plug up the hole and leave? [Howard] Carter [the discoverer of the tomb in 1922] wrote that that's what they did and then waited until the next day for the Egyptian authorities, which was mandatory by their concession. I just couldn't believe that was possible. It seems to me you'd go in and have a look.

"A couple of other things piqued my curiosity, too. Really as an aside, I began to gather information people hadn't looked into. There were a lot of things which indicated the story was, in many respects, very far from what Howard Carter himself wrote.

"I also probed a lot of newspapers of the time. What I've tried to do in the book is to recreate the furor, the excitement that happened on the public level, as well as what was happening behind the scenes. There was an enormous conflict going on between Howard Carter and the Egyptian authorities who were trying to get control of the tomb because the political situation had changed, turned very anti-British. They didn't want Britishers there with their sacred dead, their Pharaohs. It became a political issue of burning intensity."

Was the discovery of Tut's tomb [in 1922] the first time an art event had reached a mass audience?

"Certainly for archaeology you're dead right. It was really the first time world media was in business. It was just after the first World War, when all those communication devices were beginning to be used for newspaper and radio. Film was being used for the first time. It hit just then, and there's no doubt that early experiments in media sent this surging along.

"It was also a very dull period in history. It was foot-slogging meetings of reparations committees and the League of Nations and so on. This came as a startling Roaring Twenties story and was treated by the press as such. Very few things in the history of art have been written about more. You couldn't lose—an English lord,

an archaeologist digging for years finding nothing. It's a natural, isn't it? And it still is today, it has the same appeal."

What about the curse of Tut's tomb?

"Well, Lord Carnarvon [Carter's patron] died a few months after the tomb's discovery, but he was already in wretched health. He had had a near-fatal automobile accident way back in 1903 and went to Egypt for his health, because he really couldn't breathe the air of

Under Hoving's directorship, the Metropolitan Museum became the best-attended public attraction in New York City.

England in winter. The fact that he died had nothing to do with anything in the tomb.

"There is the story that the lights went out in Cairo at the exact moment of his death, but lights went out in Cairo in the Twenties not too infrequently. And perhaps his dog did die [at the exact moment of his master's death], at least according to Lord Carnarvon's son—he's a marvelous old character; he tells varied stories about the episode. Then the newspapers picked it up as a curse actually written in hieroglyphs, which was not the case at all. Curses are very infrequent in ancient Egypt. It became a media hype."

Speaking of Tut and the media, did you read the March 21 Guardian cover story on the raw deal San Francisco got bringing Tut to town?

"Yes, I did. I thought the whole thing was blown out of proportion. The crucial circumstance was the complete personnel changeover in the Egyptian Antiquities Ministry [a new "get tough" administration] between the time the Consortium negotiated the deal and

the time San Francisco negotiated its deal. It was basically take-it-or-leave-it for San Francisco."

What about the \$4.50 door charge San Franciscans are paying? Other cities aren't charging at all.

"Well, that seems to depend on local laws and ordinances. I don't think \$4.50 is too much. That's what a movie costs these days."

Given present economic conditions, can we expect to see more of these expensive blockbuster shows after Tut?

"I think so, because one of the major costs is no longer there. That is, some people at the Met got the bright idea of getting a bill through Congress so that there would be no insurance costs for these enormous shows coming into this country. An act was passed called the Arts Indemnity Act, and now the State Department indemnifies against loss—with no premiums—any exhibition coming from abroad up to \$50 million a show and up to \$250 million in any calendar year. That's why Tut is here, that's why Dresden is here.

What effects will the Prop. 13 craze have on museums? And did Prop. 13-style cutbacks have anything to do with your decision to open a four-story gift shop at the Met?

"It's actually 4½ stories. It's an enormous book, reproduction and jewelry shop, and I'm very pleased that it was begun under my tenure. It's going to be our salvation under anything like Prop. 13. It keeps the place open.

"Things like Prop. 13 mean that institutions must look at their management in a far more businesslike manner than they ever have before. To many people the word 'businesslike' or 'marketing' is an absolute horror. It is a shattering change from the day when museums were well-endowed, marvelous clubs and only very special people used them. But the United States is no longer like that—those days are gone.

Today museums are deliberately hiring people with business expertise. Also, too much dependence on any form of government is not usually great for the arts."

Do you think the National Endowment for the Arts has been good for the arts?

"Well, I think both endowments—the NEA and the NEH [National Endowment for the Humanities]—have been very good things. I prefer the NEH because I think they were bolder. They distributed their money in a way that made a great deal more impact than just giving it out politically, which I think the NEA tended to do.

"Little panels said, 'We can't do all of this here. We have to give \$10,000 here, \$10,000 there,' and so on, which sometime is bowing to a concept of democratic funding, rather than looking at where the merits are. I personally never had very much to do with the NEA. In many cases it costs money to take their money. I went emphatically toward the NEH, which, by the way, was the one that picked up the Tutankhamun show."

What about the corporate role in sponsoring these exhibitions and in the arts in general?

"They've done a very good job, some of them a spectacular job with a fairly decent attitude of 'hands off.' They haven't hyped it any phony way that I can see. They're doing it, obviously, because they see people have become intrigued by art."

And for image-building purposes.

"Certainly, but they wouldn't use that if they didn't recognize that this was something becoming important to the fabric of society. If that weren't so, they'd stick their money in sports instead.

Why do you prefer corporate support of the arts to government support? What do you think of the German government forking out \$10 million to buy art [at the recent von Hirsch Collection auction] it considered part of the German national heritage?

"I don't think that's about to happen in the U.S. At one point I thought it might, but I doubt it now. It's politically unacceptable. Talk about Proposition 13, there'd be a riot.

"I think the next great political thing that's going to happen in this country is a law saying that the federal budget must be balanced. That would be a very good thing in my opinion."

Don't you think the NEA would be the first thing to go?

"Too bad. Too bad. Then they'd have to go out and do what they did before the NEA—work hard."

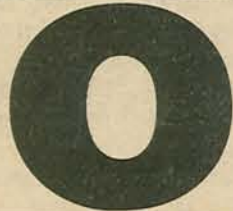
OFFBEAT MOVIES/MOVIE REVIEW

continued from previous page

Fascist Party in a small college town is debated fiercely by both sides, 8:06 pm, KCBS 740 AM.

Looking for Laughs in SF: Jim Samuels, Robin Williams, Steve Martin and Lily Tomlin share the laughs with Alex Admas, 9 pm, KALW 91.7 FM.

—Fiona Mackenzie



OFFBEAT MOVIES

ASHKENAZ: "Comedy Classics," features **ANIMAL CRACKERS** (1933), with the Marx Brothers, plus shorts by Lenny Bruce, The Committee, Woody Allen, W.C. Fields, Chaplin and Laurel and Hardy, 9 pm, Sat/26, 1317 San Pablo near Gilman, Berk., \$2 adults, \$1 children, 525-5054.

★ ASIAN ART MUSEUM: "Color Films on Korean Art and Architecture," features **ANAPCHI POND, SILLA'S TWIN TUMULI, KORYO CELADON, NATIONAL FOLKLORE MUSEUM, KOREAN ARCHITECTURE, NATIONAL MUSICAL INSTRUMENTS OF KOREA, plus KOREA GENRE PAINTER**, noon-4 pm, Sat/26-

Mon/28, Trustees Auditorium, de Young Museum, Golden Gate Park, 9th Ave. at Lincoln Way, SF, free except for museum entrance fee.

CINEMATHEQUE: "Les Blank in Person" introduces **A POEM IS A NAKED PERSON** (1972-73), with Leon Russell, plus **CHICKEN REAL**, about the commercial growing and processing of chickens, made for Holly Farms Chicken Company in Wilkes County, N.C., followed by audience discussion with the filmmaker, 8 pm, Sun/27; **RAPE** (JoAnn Elam), three rape victims speak to the filmmaker and to each other about their experiences, plus **THE LAST RESORT** (Daniel Keller and Harvey Wasserman of Green Mountain Post Films), this document of the early days of the anti-nuclear movement records the 1976 confrontations at Seabrook, New Hampshire, between opponents of the nuclear power plant to be constructed there and civil authorities, 8 pm, Thurs/31, SF Art Institute, 800 Chestnut, SF, \$2 includes coffee, 586-8486.

COLLEGE OF MARIN: COUSIN, COUSINE, 8 pm, Fri/25, Olney Hall, Laurel at Sir Francis Drake, Kentfield, \$3, 485-9385.

★ FRENCH FILM CLUB: ZAZI DANS LE METRO (Louis Malle, 1960), with Philippe Noiret, an outrageous comedy about a foul-mouthed 11-year old girl who comes to Paris to visit her drag-queen uncle for the first time, 7:30 pm, Mon/28, Rm. 252, McLaren Hall, USF, Cole and Fulton, SF, \$1.50 general, \$1 students and seniors, 771-2218.

★ GOETHE INSTITUTE: DOUBLE INDEMNITY (Billy Wilder, 1944), with Barbara Stanwyck, Fred MacMurray and Edward G. Robinson, 7 pm, Tues/29; **M** (Fritz Lang, 1931, German with English subtitles), with Peter Lorre, 7 pm, Thurs/31, 530 Bush, SF, free, 391-0370.

INTERSECTION: "Punk Sunday," features

live No Mercy and Ral Pheno and the Twitchers in "Tales of Twisted Romance," films include **DEVO, SUICIDE COMMANDOS, VKTMS, UNITS, THE RESIDENTS**, plus "A Mike Connors Retrospective with Mike Connors in Person," features **DIRT** (1979), **ZIT LIFE** (1977), **SECTO AND THE SECTONAUTS** (1976), and **IN SEARCH OF** (1977), 8 pm, Sun/27, 756 Union, SF, \$2 adults, \$1 children, 397-6061.

LA PENIA: "A People's Garlic Festival with Two of Les Blank's Films," features **ALWAYS FOR PLEASURE**, an intensive insider's look at Mardi Gras, plus **A WELL SPENT LIFE**, a strong beautiful portrait of blues singer Mance Lipscomb, 8:30 pm, Fri/25, \$2.50 includes a sample portion of rice and red beans; **THE YOUNG AND THE DAMNED (LOS OLVIDADOS)** (Luis Bunuel), a ferociously uncompromising social protest film, viewing modern Mexico in terms of beggars, cripples, homeless children, shabby rooms and seemingly abandoned construction sites, 8:30 pm, Tues/29; "Tom Luddy of the Pacific Film Archive" introduces two films reflecting the fear of the Fifties, **INVASION OF THE BODY SNATCHERS** (Don Siegel, 1956), plus **CHECKERS SPEECH**, the one made infamous by Richard M. Nixon, 8:30 pm, Thurs/31, 3105 Shattuck, Berk., \$2, 849-2568.

★ NATIONAL MARITIME MUSEUM: presents a free movie showing with guest speaker Dr. Thomas Snead, a third-generation San Franciscan who has captured his ferryboat commuter experience from 1922-1939 on film, program includes a background on the bay ferryboats systems in general, 7 pm, Sat/26, aboard Eureka, the last old ferryboat to cross the bay, berthed at Hyde St. Pier, SF, free parking available at Fort Mason, for further information call 556-6435 weekdays.

★ NOE VALLEY CINEMA: "Bay Area Independents: Benefit for Noe Valley Cinema," features **MONSTERS OF OCUMICHO** (Phil Schuman), documentary on a small Mexican village and the creation of devil dolls, **BAY CITY BLUES** (E. J. Muller), based on a Raymond Chandler detective story, **UNITY** (Marc Huestis), gay lovers meet in Hitler's Germany, are sent to concentration camps and reunited years later, **POSSOM TROT** (Allie Light and Irving Saraf), documentary on Mojave Desert folk artist Calvin Black and his life-sized carved dolls, **FANTASIA ON THE CHILDHOOD OF BUSSONI** (Ron Chase), childhood and influences of musician/composer, **DIRT** (Mike Connor), outrageous and funky clay animation, **AN AFTERNOON IN IOWA CITY** (Tim Blascovich), minimalist color and sound, plus **A VISIT TO INDIANA** (Curt McDowell), 8 pm, Fri/25, \$2 donation requested; "Woody Allen and Buster Keaton," features **WHAT'S UP, TIGER LILY?** (1966), Allen's re-edited and added new soundtrack to a James Bond-type Japanese thriller, plus **BUSTER KEATON RIDES AGAIN** (John Spooton, 1965, Canada), documentary on the filming of Keaton in **THE RAILROADER**, interspersed with highlights from Keaton's life and clips from his best films, 8 pm, Fri/1, James Lick Auditorium, 25th St. and Noe, SF, \$1.50 general, \$1 members (except benefits), 282-5354.

OAKLAND MUSEUM: 14TH INTERNATIONAL TOURNEE OF ANIMATION, the annual festival of award-winning short animated films, 2 pm, Sun/27, James Moore Theatre, 1000 Oak, Oakl., \$2 general, \$1.50 seniors and children ages 12 and under, 273-3401.

★ OAKLAND PUBLIC LIBRARY: "Asian Film Festival," features **HIDDEN**

FORTRESS (Akira Kurosawa, Japanese with English subtitles), plus **TANGRAM**, a short abstract geometric film, noon-2 pm, Sat/26, Asian Community Library, 125 14th St., Oakl., free, 273-3400.

PACIFIC FILM ARCHIVE: "German Film Directors in Hollywood—Film Emigration from Germany and Austria," features **LAURA** (Otto Preminger, 1944), with Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price and Judith Anderson, 7 and 10:10 pm, plus **ACT OF VIOLENCE** (Fred Zinnemann, 1949), with Van Heflin, Robert Ryan, Janet Leigh and Mary Astor, 8:40 pm, Fri/25.

"Videotapes by Paul and Marlene Kos," features **HELP, SIRENS, LIGHTNING**, plus **RILEY ROILEY RIVER**, 2 pm, Sat/26, free admission; "Two Films by Reinhard Hauff," features **PAULE PAULENDER** (1976, English titles), with Manfred Reiss, Angelika Kulesa and Manfred Gnoth, 4:30 and 7:55 pm, plus **THE MAIN ACTOR** (1978, English titles), with Mario Adorf, Vadim Glowna, Michael Schweiger, Hans Brenner, Rolf Zacher, Akim Ahrens, Karl Obermayer, Carola Wittman, Gottfried, Helga and Renate Meier, 6:15 and 9:40 pm, Sat/26.

"Videotapes by Paul and Marlene Kos" (see Sat/26 for program), 2 pm, Sun/28, free admission; "Recent German Cinema," features **FLAMING HEARTS (FLAMMENDE HERZEN)** (Walter Boeckmeyer, 1978, English titles), with Peter Kern, Barbara Valentin and Enzi Fuchs, 7:30 pm, plus **ANSCHI AND MICHAEL** (Rudiger Nuchtern, 1976-77, English titles), with Gaby Rubner, Michael Bentele and Jorg Hube, 9:15 pm, Sun/27. "The Films of Akira Kurosawa," features **THE BAD SLEEP WELL** (Kurosawa), features **HIDDEN**

continued next page

MOVIES

ROBERT DI MATTEO

HOW TO TELL THE GOOD B-MOVIES FROM THE BAD ONES

THE SILENT PARTNER. Directed by Daryl Duke.

LAST EMBRACE. Directed by Jonathan Demme.

The *Silent Partner* has garnered some very good notices and a handful of Canadian film prizes—not bad for a tricked-up little thriller whose big moment is the orgasmic beating up and decapitation of a woman. Isn't it time for a moratorium on sexually ambiguous psychopathic villains of the sort that Christopher Plummer plays in this picture? Plummer's career has plummeted to the point where the only constant in his performance is a kinky, abused look, as if he prepared for his roles on the rack in a dungeon. The movie has all the visual distinction of an episode of *Kojak* and is perfunctorily directed by Daryl Duke (who once brought us *Payday*, that remarkable, astringent portrait of a self-destructive country music star). Was *Payday* perhaps a triumph of acting (Rip Torn) and writing (Don Carpenter's finely detailed script)? Certainly, there's no reason to extol Daryl Duke's directorial abilities after seeing *The Silent Partner*.

Here Duke's single good fortune is the potentially intriguing counterpoint of characters in the course of a far-fetched plot based on a novel by Anders Bodelson. When Toronto bank teller Elliott Gould outsmarts a robber (Christopher Plummer) disguised as Santa Claus, each man becomes the other's tormentor and criminal opposite—Gould, a seemingly nice guy who is really the Corrupt One Who Walks Among Us Undetected; Plummer, a flamboyantly satanic specimen if ever there was

one. For this sort of thing to work, our feelings about Gould's character should change drastically in the course of the film, leading up to our recognition of him as the true monster. But Elliott Gould is not the sort of actor to suggest Machiavellian depths beneath a nebbish exterior. And the picture's romantically amoral tone is too feeble to support all the nastiness and deceit that accumulates.

I prefer another recent thriller, *Last Embrace*—a B-movie that was almost universally panned for its preposterous plotting and baroque camerawork, and that may have dropped out of sight by the time you read this. (I'll keep my comments as brief as possible in case the next opportunity you have to see the film is two years from now at the Pacific Film Archive under the heading "Overlooked Genre Films.") Though neither *The Silent Partner* nor *Last Embrace* should be entered in a credibility contest, at least the latter cops to its tawdriness, sustains its dark mood and has a visual style (however gimmicky). *Last Embrace* is the work of Jonathan Demme, a director who slummed his way through the likes of *Crazy Mama* and *Caged Heat* before achieving a *succes d'estime* with the genial CB picture *Handle With Care*. The story goes that no one is offering Demme a helping hand up to the big-time, so here he is making another B-picture. Never having been much of an enthusiast for the so-and-so-is-an-astonishing-hack school of criticism, I'm wary of overstating Demme's case. Yet here's the evidence.

Last Embrace takes us into the shattered nervous system of tense,

tanned Roy Scheider as a shady "Organization" man whose wife got the bullet meant for him. He thinks he's on the lam from the organization, and then, midway through the movie, he and we discover that the would-be assassin has nothing whatsoever to do with the organization. One plot gives way to another, this one involving Janet Margolin (she was Lisa of *David and Lisa*) as a schizy defender of her Jewish grandmother's besmirched honor. Laid down on paper, it can all sound rather ridiculous, yet Demme manages the plot switchover without destroying the film's subjective paranoid point of view. The classic example of this kind of shift occurs in Hitchcock's *Vertigo*, where we suddenly discover that the James Stewart hero we've been identifying with has gone off the deep end, and we pull back, only to realize that we can't stop seeing things through Stewart's eyes. Since Demme has the rather unsympathetic Roy Scheider at the center of his film-nightmare (rather than the easy-to-like Stewart, or even Elliott Gould), he's had to work harder to keep us hooked. Thus, the unrelentingly nervous camerawork and editing. Demme "cheats" on every level but perhaps the crucial one: he doesn't whitewash his protagonist.

A POEM IS A NAKED PERSON. CHICKEN REAL. Directed by Les Blank. Sound and associate editing by Maureen Gosling.

Food, music and American subcultures come together in the films of Les Blank. Amidst this country's sprawl of McDonald's, Holiday Inns and shopping malls, there are still pockets of idiosyncrasy, and Blank's camera has searched them out. Fans of the El Cerrito-based filmmaker's work have been, and continue to be, in luck this month, with showings of new and old and rarely seen Blank films popping up all over the place. The other day, the Roxie programmed three of Blank's joyous musical documentaries, culminating in that SmellaRound treat, *Always for Pleasure* (New Orleans street celebration onscreen, with the aroma of New Orleans red beans and rice wafting through the theatre, followed by a meal of the same). Then, the Pacific Film Archive recently created a stink of the



A shot from "A Poem is a Naked Person," Les Blank's unreleased film about Leon Russell.

first magnitude by screening a rough cut of Blank's gastronomically obsessional *Garlic is as Good as Ten Mothers* in AromaRound.

On May 27 at 8 p.m., two Blank films will be screened at the Cinematheque in the S.F. Art Institute (800 Chestnut Street). *Chicken Real* is an early short film that Blank made for the Holly Farms Chicken Company of North Carolina. The film is a straightforward industrial commercial that follows the life of a chicken from egg to supermarket. Holly Farms could only be proud of Blank's tribute to their mass production and merchandising skills, yet that doesn't prevent any of the rest of us from reading the film against the grain: the cheerful, bland proficiency of this company is impressive and also a little appalling. "It is our intention to try to put a chicken in every pot in every household on this planet," says Holly Farms' G. Fred Rohette, known to all as "Fred." Shots of conveyor belts of chicken parts and the sound of industry jargon like "giblet transplants" make one long for the care and personal touch of the local butcher, if you can still find one.

A Poem is a Naked Person, the second film on the Cinematheque's program, started out as a documentary about rock star Leon Russell but grew into something bigger. The film has never been released (and will never be), because, presumably, Russell doesn't want it released. Blank had a falling out of some sort with Russell and Shelter Records producer Denny Cordell before the film was even finished. Upon completion, the movie was shown to Russell and Cordell, both of whom are said to have "liked" it. But they didn't choose to release it.

Then, in Blank's words: "Russell never answered my letters inquiring 'Why Not?' but in 1977, after he and Shelter Records split up and Russell won rights to the film in a lawsuit, his lawyer threatened me with a suit for showing it at the Portland Art Museum. When I sent him the contract I had with Shelter Records allowing me to show the film at schools, museums and benefits as long as I was there in person to present the film, he never replied again. The film will show next at the retrospective of all my films to run for three weeks, starting June 25 at the Museum of Modern Art in N.Y.C."

The engaging, if messy, *A Poem is a Naked Person* is as much a portrait of the Oklahoma that nurtured Leon Russell and his music as it is a portrait of Russell himself. Blank takes us to a Black Pentecostal church service for some righteous wailing and then cuts to Russell singing in gospel-preacher style. We go cat-fishing, or to a parachute jump where a guy downs his beer and then eats the glass. Yes, ma'am. We watch a snake crush, and then open its jaws to swallow, a chicken. We see the old Bliss Hotel being demolished, and with it, a lot of memories. Willie Nelson sings a tune. George Jones does a lovely, simple version of his song, "Take Me." Meanwhile, Leon Russell performs and signs autographs, goofy off at the piano, hosts a rich-hippie wedding in his Southern mansion and drinks a lot of beer.

His shiny black limousine may seem a little out of place, but Russell is still basically a good ol' boy. Through him, the country and bluesy gospel sound of forgotten local musicians has reached the ears of kids in Scarsdale. In perhaps the film's finest moment, Russell puts his heart behind "I'm So Lonesome I Could Cry," while the camera catches the full moon playing hide-and-seek with a cluster of dark clouds. Leon should be proud to have us see and hear this.

This week's Behind the Green Room, Robert DiMatteo's and Joanne Rosenzweig's biweekly radio show about movies and theater, features a live call-in. Call in with questions, musings or if there's something you want to get off your chest. Sunday, May 27, 8 a.m. (just set the alarm on your clock radio, and you can listen in bed), KSNB FM 95, 986-6244.

COMPLETE MOVIE LISTINGS

continued from previous page

YOKU NEMURU (1960, English titles), with Toshiro Mifune, Takeshi Kato, Masayuki Mori, Takashi Shimura, Kyoko Kikawa, Seiji Miyaguchi and Susumu Fujita, 7 and 9:30 pm, Mon/28.

"Recent German Cinema: Two Films by Women Directors," features **THE ALL-ROUND REDUCED PERSONALITY—OUTTAKES (DIE ALLSEITIG REDUZIERTER PERSÖNLICHKEIT—REDUPERS)** (Helke Sander, 1978, English titles), with Helke Sander, Joachim Baumann, Frank Brückner and Eva Gagel, 7:30 pm, plus **DO RIGHT AND FEAR NO ONE** (Jutta Brückner, 1975, English voice-over narration), 9:20 pm, Tues/29.

No program, Wed/30.
"Historical Films from Eastern Europe," features **THREE** (Aleksandr Petrovich, 1966, English titles), 4 pm, Thurs/31, free admission; "German Film Directors in Hollywood—Film Emigration from Germany and Austria: Two Comedies by Douglas Sirk," features **HAS ANYBODY SEEN MY GAL?** (1952), with Charles Coburn, Piper Laurie and Rock Hudson, 7:30 pm, plus **TAKE ME TO TOWN** (1953), with Ann Sheridan, Sterling Hayden and Philip Reed, 9:10 pm, Thurs/31, 2621 Durant, Berk., \$2.50 double feature, \$2 single feature, \$1 matinee, call for special rates, 642-1412.

UC BERKELEY: PAT GARRET AND BILLY THE KID, 7 pm, plus **THE WILD BUNCH**, 9 pm, Fri/25, 155 Dwinelle Hall, \$2.50 general, \$2 students with UC ID. "American Genre and Beyond," features **THE BIG SLEEP** (Howard Hawks, 1946), with Humphrey Bogart and Lauren Bacall, plus **CHINATOWN** (Roman Polanski, 1974), with Jack Nicholson and Faye Dunaway, 7 pm, Tues/29, Wheeler Auditorium, \$2. "The Films of Akira Kurosawa," features **YOJIMBO** (1961, English titles), with Toshiro Mifune, Eijiro Tono, Seizaburo Kawazu, Isuzu Yamada, Kyu Sazanka, Tatsuya Nakadai, Daisuke Kato and Takashi Shimura, plus **SANJURO (TSUBAKI SANJURO)** (1962, English titles), with Toshiro Mifune, Tatsuya Nakadai, Yuzo Kayaama, Takashi Shimura and Takako Irie, 7:30 pm, Wed/30, Wheeler Auditorium, \$2.50. "Foreign Film Repertory," features **THE MAN WHO FELL TO EARTH** (Nicholas Roeg, 1976), with David Bowie, plus **OUTRAGEOUS!** (Richard Benner, 1977, Canada), with Craig Russell, 7 pm, Thurs/31, 155 Dwinelle Hall, \$2, UC Berk., 642-0212.

UCSF: MURDER SHE SAID, 7 pm, plus **MURDER ON THE ORIENT EXPRESS**, 8:30 pm, Fri/25, **CABARET**, 7 and 9:30 pm, Fri/1, Colco Hall Auditorium, 513 Parnassus, SF, \$1.75 general, \$1.25 seniors, \$6.50 youths ages 14 and under, 666-2019.

VIDEO FREE AMERICA: Bob Ashley, noted musician and composer, presents his tape **TITLE WITHDRAWN**, a color hour-long tape utilizing sign language, 8 pm, Sun/27, 442 Shotwell, SF, \$2, 648-9040.

WOMEN'S BLDG. (DOVRE HALL): TIME HAS NO SYMPATHY (Kristine Samuelson), an unadorned portrait of women in prison seen through the details of daily prison life, plus **CONTROLLING INTERESTS** (Newsreel Films), a film on multi-national corporations and their vision of countries and people as commodities, 7:45 pm, Tues/29, 3543 18th St. between Valencia and Guerrero, SF, call for prices, 863-5255.

★ indicates general admission of \$1.50 or less.
—Fiona Mackenzie

M MOVIE HOUSES

SAN FRANCISCO MOVIES

ALEXANDRIA: Geary at 18th Ave., 752-5100
ALHAMBRA: Polk at Green, 775-5656
BALBOA: Balboa at 38th Ave., 221-8184
BRIDGE: Geary near Masonic, 751-3212
CASTRO: 429 Castro at Market, 621-6120
CENTO CEDAR: Cedar at Larkin, 776-8300
CINEMA 21: Chestnut at Steiner, 921-1234
CLAY: Fillmore at Clay, 346-1123
COLISEUM: Clement at 9th Ave., 221-8181
CORONET: Geary and Arguello, 752-4400
EGYPTIAN: Market at 6th St., 673-7373
EMPIRE: West Portal, 661-5110
FOUR STAR: Clement at 23rd Ave., 752-2650
GATEWAY: 215 Jackson at Battery, 421-3353
GHIRARDELLI: Beach at Polk, 441-7088
GRANADA: Mission at Ocean, 584-6850
KOKUSAI: Post and Buchanan, 583-1400
LUMIERE: 1572 California, 885-3201
METRO II: Union at Webster, 221-8181
METRO II: Union near Fillmore, 931-7666
NEW MISSION: Mission at 22nd St., 647-1261
NORTH POINT: Powell at Bay, 989-6060
PARKSIDE: Taraval at 19th Ave., 661-1940
PLAZA: Serramonte Plaza, Dally City, 756-3240
REGENCY 1: Van Ness at Sutter, 673-7141
REGENCY 2: Sutter at Van Ness, 776-5505
RICHIE: 1075 Geary at Van Ness, 771-5200
ROXIE: 16th St. near Valencia, 863-1087
ROYAL: Polk near California, 474-2131
SERRA: 2170 Junipero Serra, Daly City, 755-1455
SERRAMONTE 6: 4914 Junipero Serra, Colma, 756-6500
ST. FRANCIS: Market bet. 5th and 6th Sts., 362-4822
STAGE DOOR: 420 Mason, 986-4767
STRAND: 1127 Market bet. 7th and 8th Sts., 552-5990
SURF: Irving at 46th Ave., 664-6300
TANFARAN: 400 Tanforan Shopping Center, San Bruno, 558-0921

U.A. STONETOWN: behind Emporium, Stonetown, 221-8181
VOGUE: Sacramento at Presidio, 221-8184
WARFIELD: Market at 6th St., 776-6110
YORK: 24th St. near Potrero, 282-0316

ALEXANDRIA: (1) **THE DEER HUNTER**, weekdays at 2 and 8, Sat.-Sun. and Memorial Day at 1, 4:45 and 8:30, (2) **THE RAVAGERS**, opens Fri/25, daily at 2, 3:45, 5:30, 7:15 and 9, (3) **DAWN OF THE DEAD**, daily at 1, 3:20, 5:45, 8 and 10:30 (no one under age 17 admitted without parents or adults).

ALHAMBRA: (1) **GREASE**, (2) **BLAZING SADDLES**, plus **OUTLAW JOSEY WALES**, opens Fri/25, call theater for times.

BALBOA: call theater for titles and times.
BRIDGE: theater closed Thurs/24; **THE LAST WAVE** (Peter Weir, 1978, Australia), with Richard Chamberlain and Gulpilili, 6 and 10, Fri/25, with a sneak preview of **YOUR TURN, MY TURN** at 8; **THE LAST WAVE**, daily at 6, 8 and 10, with matinees Wed., Sat.-Sun. and Memorial Day at 2 and 4.

CASTRO: **MEET ME IN ST. LOUIS** (Vincente Minnelli, 1944), with Judy Garland and Margaret O'Brien, 8:30, plus **BROADWAY MELODY OF 1938** (Roy Del Ruth, 1937), with Judy Garland, Robert Taylor, Eleanor Powell, George Murphy and Sophie Tucker, 6:30 and 10:30, Thurs/24-Fri/25, **GRAND HOTEL** (Edmund Goulding, 1932), with Greta Garbo, Joan Crawford, Lionel and John Barrymore, 1, 4:45 and 8:30, Sat/26, 4:45 and 8:30, Sun/27, plus **ANNA KARENINA** (1935), with Greta Garbo and Fredric March, 3, 6:45 and 10:30, Sat/26-Sun/27, "Silent Classics Series," features **THE CROWD** (King Vidor, 1927), with James Murphy, 1 pm, Sun/27; **PRIVATE LIVES** (1931), with Norma Shearer and Robert Montgomery, 4:45 and 8:45, Mon/28, 8:45, Tues/29, plus **IDIOT'S DELIGHT** (Clarence Brown, 1938), with Norma Shearer and Clark Gable, 2:30, 6:30 and 10:15, Mon/28, 6:30 and 10:15, Tues/29; **SWEETHEARTS** (1938), with Jeanette MacDonald and Nelson Eddy, 4:15 and 8:15, plus **CAT AND THE FIDDLE** (1933), with Jeanette MacDonald, Ramon Navarro, Frank Morgan and Charles Butterworth, 2:45, 6:30 and 10:15, Wed/30; theater closed, Thurs/31; **THE PICTURE OF DORIAN GREY** (Albert Lewin, 1944), with Hurd Hatfield, George Sanders and Angela Lansbury, 6:30 and 10:30, plus **GASLIGHT** (George Cukor, 1944), with Ingrid Bergman, Charles Boyer, Joseph Cotten, Dame May Whitty and Angela Lansbury, 8:30, Fri/1.

CENTO CEDAR: "Premiere Benefit for Gay Freedom Day Parade," features **NIGHTHAWKS** (Ron Peck and Paul Hallam, UK), with Ken Robertson, explores the life of a gay school-teacher, 6, 8 and 10, Thurs/24, \$5 at the door; **NIGHTHAWKS**, opens Fri/25, daily at 6, 8 and 10, with matinees Sat. and Memorial Day at 2 and 4 and Sun. at 4.

CINEMA 21: THE PRISONER OF ZENDA, opens Fri/25 at 6 and 8, Sat.-Mon. at 2, 4, 6 and 10, Tues/29 at 7 and 9.

CLAY: **THE TOY** (Francis Veber, 1976, France), with Pierre Richard, daily at 7:15 and 9:15, with matinees Wed., Sat.-Sun. and Memorial Day at 1:15, 3:15 and 5:15.

COLISEUM: BATTLESTAR GALACTICA, daily at 7 and 9:30, with matinees Sat.-Sun. and Memorial Day at 1 and 4:15.

CORONET: CHINA SYNDROME, daily at 7 and 9:30, with matinees Wed., Sat.-Sun. and Memorial Day at 2 and 4:20.

EGYPTIAN: DAWN OF THE DEAD, daily at 12:30, 4:20 and 8:10, plus **ROCK 'N' ROLL HIGH SCHOOL**, daily at 2:40, 6:30 and 10:20.

EMPIRE: (1) **GREASE**, weekdays at 9:15, Sat.-Sun. and Memorial Day at 3:05 and 7:35, plus **FOUL PLAY**, weekdays at 7, Sat.-Sun. and Memorial Day at 1, 5:20 and 9:45, (2) **VOICES**, opens Fri/25 at 9, Sat.-Sun. and Memorial Day at 1, 4:45 and 8:50, Tues/29 at 7:15, plus **HEAVEN CAN WAIT**, Fri/25 at 7, Sat.-Sun. and Memorial Day at 3 and 6:50, Tues/29 at 9:15, (3) **BLAZING SADDLES**, daily at 7 and 8:50, through Fri/25, Sat.-Mon. at 1, 3, 5, 7 and 9, Tues/29 at 7:30 and 9:30.

FOUR STAR: call theater for titles and times.
GATEWAY: KING OF HEARTS (Philippe De Broca, 1966, English subtitles), with Alan Bates and Genevieve Bujold, plus **THIEF OF PARIS** (Louis Malle, 1967, English subtitles), with Jean-Paul Belmondo, Genevieve Bujold and Marie Dubois, runs through Sat/26; **MARY, QUEEN OF SCOTS** (Charles Jarrold, 1971), with Glenda Jackson and Vanessa Redgrave, plus **ANNE OF THE THOUSAND DAYS** (Charles Jarrold, 1969), with Richard Burton and Genevieve Bujold, Sun/27-Tues/29, **DEATH ON THE NILE** (John Guillermin, 1978), with Bette Davis, Maggie Smith, Peter Ustinov, David Niven, Mia Farrow, Angela Lansbury and George Kennedy, plus **MURDER ON THE ORIENT EXPRESS** (Sidney Lumet, 1974), with Lauren Bacall, Sean Connery, Albert Finney, Ingrid Bergman, Jacqueline Bisset, Michael York, Vanessa Redgrave and Wendy Hiller, Wed/30-Sat/2, call theater for times.

GHIRARDELLI: A LITTLE ROMANCE, daily at 3:15, 5:30, 7:50 and 10, with matinees Sat.-Sun. at 1.

GRANADA: PHANTASM, weekdays at 6:30 and 10, Sat.-Sun. and Memorial Day at 3:05, 6:40 and 10:15, plus **THE EXORCIST**, weekdays at 8, Sat.-Sun. and Memorial Day at 1, 4:35 and 8:10.
KOKUSAI: AUGUST WITHOUT THE EMPEROR (Satsuo Yamamoto, 1978, English titles), with Sayuri Yoshinaga and Kei Yamamoto, daily at 6:30 and 9, with matinees Sat.-Sun. at 1:30 and 4, runs through Tues/29, call theater for future titles and times.

LUMIERE: THE FRENCH DETECTIVE, with Victor Lanoux, Patrick Dewaere and Lino Ventura, opens Fri/25, daily at 7:15 and 9:15, with matinees Wed., Sat.-Sun. and Memorial Day at 1:15, 3:15 and 5:15.

METRO 1: HANOVER STREET, daily at 7:30

and 9:30, with matinees Sat.-Sun. and Memorial Day at 1:30, 3:30 and 5:30.

METRO II: LOVE AT FIRST BITE, daily at 8:10, with matinees Sat.-Sun. and Memorial Day at 1:20 and 4:45, plus **HAROLD AND MAUDE**, daily at 6:30 and 9:55, with matinees Sat.-Sun. and Memorial Day at 3:05.

NEW MISSION: THE RAVAGERS, plus **THE BOYS IN COMPANY C**, opens Fri/25, call theater for times.

NORTH POINT: ALIEN, opens Fri/25, daily at 1:30, 4, 6:30, 9 and 11:30, with matinees Sat.-Sun. and Memorial Day at 11 am, Tues/29 at 12:30, 2:45, 5:15, 7:45 and 10.

PARKSIDE: ROMEO AND JULIET (Franco Zeffirelli), with Leonard Whiting and Olivia Hussey, 8:30, plus **BROTHER SUN, SISTER MOON**, with Alec Guinness, Graham Faulkner and Judi Bowker, 6:20 and 10:55, Thurs/24-Fri/25; **HEAVEN CAN WAIT**, with Warren Beatty and Dyan Cannon, plus **HARRY AND TONTO**, with Art Carney, Sat/26-Sun/27, call theater for times and future titles.

PLAZA: (1) **A LITTLE ROMANCE**, opens Fri/25, daily at 5:10, 7:15 and 9:20, with matinees Sat.-Sun. and Memorial Day at 1 and 3:05, (2) **BLAZING SADDLES**, daily at 6:05, 7:55 and 9:45, with matinees Sat.-Sun. and Memorial Day at 12:45, 2:35 and 4:20.

REGENCY 1: WINTER KILLS, call theater for times.
REGENCY 2: MANHATTAN, call theater for times.

RICHIE: **THE LADY VANISHES** (Alfred Hitchcock, 1938, UK), with Michael Redgrave and Margaret Lockwood, plus **THE MAN WHO KNEW TOO MUCH** (Alfred Hitchcock, 1934, UK), with Peter Lorre, Leslie Banks and Edna Best, runs through Sat/26; **BAD SISTER** (Hobart Henley, 1931), with Bette Davis and Humphrey Bogart, **DAUGHTERS OF CURVES** (Lothar Mendes, 1929), with Clara Bow and Richard Arlen, plus **NO ONE MAN** (Lloyd Corrigan, 1932), with Carole Lombard, Sun/27-Tues/29; **THE THIN MAN GOES HOME** (Richard Thorpe, 1944), with William Powell and Myrna Loy, plus **LADY IN THE LAKE** (Robert Montgomery, 1946), with Robert Montgomery, Wed/30-Sat/2, call theater for times.

ROXIE: ANIMAL HOUSE (John Landis, 1978), with John Belushi, Donald Sutherland and Tim Matheson, 8:35, Fri/25-Sat/26, with Sat. matinee at 5:15, plus **HORSE FEATHERS** (Norman McLeod, 1932), with the Marx Brothers and Thelma Todd, 7:15 and 10:35, Fri/25-Sat/26, with Sat. matinee at 4; **HAROLD AND MAUDE** (Hal Ashby, 1971), with Ruth Gordon and Bud Cort, 8:25, Sun/27-Mon/28, with Sun. matinee at 5:20, plus **FANTASTIC PLANET** (Rene Laloux, 1972, French with English subtitles), 7 and 10:05, Sun/27-Mon/28, with Sun. matinee at 4; **SUN-SEED** (Frederick Cohn, 1975), 7:20, Tues/29, plus **NAMASTE: A DAY WITH RAM DASS** (Tom Heinz, Jerry Stein and Judge Johnson, 1978), 5:45, Tues/29; **JUBILEE** (Derek Jarman, 1978, UK), with Jenny Runacre, Adam Ant, Jordan, Little Nell Toyah Wilcox, Orlando and the Lindsay Kemp Troupe, plus **IN SEARCH OF** (Mike Connor), and new short films by Chuck Statler featuring Devo, Elvis Costello and Graham Parker and the Rumour, 7:15 and 9:30, Wed/30-Fri/1.

ROYAL: SUPERMAN, opens Fri/25, call theater for times.

SERRA: DAWN OF THE DEAD, daily at 7:30 and 9:45, except Sun. and Memorial Day at 2, 4:30, 7 and 9:30; "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, Fri.-Sat.

SERRAMONTE 6: (1) **GREASE**, (2) **THE PRISONER OF ZENDA**, opens Fri/25, (3) **SWAP MEAT**, (4) **FRENCH WOMEN**, opens Fri/25, (5) **THE VOICES**, opens Fri/25, (6) **LOVE AT FIRST BITE**.

ST. FRANCIS: (1) **SWAP MEAT**, daily at 11:30, 2:45, 6 and 9:15, plus **HOLLYWOOD HIGH**, daily at 1:05, 4:20 and 7:35, (2) **STREET-FIGHTER'S LAST REVENGE**, daily at 11:45, 3, 5:15 and 9:30, plus **STREETFIGHTER**, daily at 1:15, 4:30 and 7:45.

STAGE DOOR: WIFEMISTRESS, call theater for times.

STRAND: A DIFFERENT STORY (Paul Aaron), with Perry King and Meg Foster, 2:05, 5:50 and 9:35, plus **THE OWL AND THE PUSSY-CAT** (Herbert Ross), with Barbara Streisand and George Segal, 12:15, 4 and 7:50, Fri/25; **THE THIEF OF BAGDAD** (Ludwig Berger and Michael Pawell), with Sabu, 12:15, 3:25, 6:40 and 9:50, plus **HOPIITY GOES TO TOWN** (Dave Fleischer), 2, 5:15 and 8:30, Sat/26; **PARADISE ALLEY** (Sylvester Stallone), with Sylvester Stallone, 12:15 and 8:25, **LAW AND DISORDER** (Ivan Passer), with Carroll O'Connor and Karen Black, 2:10 and 10:15, F.I.S.T. (Norman Jewison), with Sylvester Stallone and Rod Steiger, 5:55, plus **SOMETIMES A GREAT NOTION** (Paul Newman), with Paul Newman and Henry Fonda, 3:55, Sun/27; **CALIFORNIA SUITE** (Herbert Ross), with Jane Fonda and Walter Matthau, 2, 5:40 and 9:15, plus **THE CHEAP DETECTIVE** (Herbert Ross), with Peter Falk, 12:15, 4 and 7:35, Mon/28; **THE GRANDE BOUFFE** (Marco Ferreri), with Marcello Mastroianni, 1:55, 5:50 and 9:45, plus **THE DISCREET CHARM OF THE BOURGEOISIE** (Luis Bunuel, English subtitles), 12:15, 4:10 and 8:10, Tues/29; **KING OF HEARTS**, with Alan Bates and Genevieve Bujold, 2:10, 6 and 9:45, plus **DR. STRANGELOVE** (Stanley Kubrick), with Peter Sellers and George C. Scott, 12:15, 4 and 7:50, Wed/30-Thurs/31; **HARDCORE** (Paul Schrader), with George C. Scott, 2, 5:40 and 9:20, plus **FINGERS** (James Toback), with Harvey Keitel, 12:20, 4 and 7:45, Fri/1.

SURF: MEETINGS WITH REMARKABLE MEN (Peter Brook, 1979, UK), with Terence Stamp, daily at 7:15 and 9:30, with matinees Wed., Sat.-Sun. and Memorial Day at 1, 3 and 5.
TANFARAN: (1) **BATTLESTAR GALACTICA**, daily at noon, 2:30, 5, 7:30 and 9:55, (2) **DAWN OF THE DEAD**, daily at 1:55, 4:30, 7:05 and 9:20, with late shows Fri.-Sun. at midnight, (3) **THE**

RAVAGERS, opens Fri/25, daily at noon, 1:50, 3:40, 5:30, 7:20 and 9:10, (4) **HANOVER STREET**, daily at 1, 5:05 and 9:10, plus **ICE CASTLES**, daily at 3 and 7:05.

U.A. STONETOWN: (1) **THE RAVAGERS**, opens Fri/25, daily at 7:15 and 9:15, with matinees Sat.-Sun. and Memorial Day at 1:45, 3:35 and 5:25, (2) **SUPERMAN**, daily at 7 and 9:45, with matinees Sat.-Sun. and Memorial Day at 1 and 4.

VOGUE: NORMA RAE, daily at 8:25 except Sun. and Memorial Day at 3:40 and 7:55, plus **AN UNMARRIED WOMAN**, daily at 6:15 and 10:25, except Sun. and Memorial Day at 1:30, 5:40 and 9:50.

WARFIELD: no movies this week.

YORK: BREAD AND CHOCOLATE (Franco Brusati), with Nino Manfredi, plus **SWEEP AWAY** (Lina Wertmüller), with Giancarlo Giannini and Mariangela Melato, Fri/25; **AN UNMARRIED WOMAN** (Paul Mazursky), with Jill Clayburgh and Alan Bates, plus **A PERFECT COUPLE** (Robert Altman), with Paul Dooley and Martha Heflin, Sat/26; **THE INVASION OF THE BODY SNATCHERS** (Phil Kaufman), with Donald Sutherland, plus **THE FURY** (Brian De Palma), with John Farris, Kirk Douglas and John Cassavetes, Sun/27; **IKURU** (Akira Kurosawa), plus **I LIVE IN FEAR** (Akira Kurosawa), Mon/28; **EFFI BRIEST** (Rainer Werner Fassbinder), plus **WOMEN** (Marta Mazarro), Tues/29; **KLUTE** (Alan J. Pakula), with Donald Sutherland and Jane Fonda, plus **NIGHT MOVES** (Arthur Penn), with Gene Hackman, Wed/30; **NICARAGUA: FREE HOMELAND OR DEATH**, plus **NICARAGUA: SEPTEMBER '78** (Frank Diamond), Thurs/31; **DESPAIR** (Rainer Werner Fassbinder), with Dirk Bogarde, plus **THE SERVANT** (Joseph Losey), with Dirk Bogarde and James Fox, Fri/1.

EAST BAY MOVIES

ACT CINEMAS: Center off Shattuck, Berk., 548-7200
ALAMEDA: 2317 Central, Alameda, 522-4433
ALBANY: 1115 Solano, Berk., 524-5656
BERKELEY: Shattuck at Haste, Berk., 848-4300
CALIFORNIA: Cinema Center, Kittredge and Shattuck, Berk., 848-0620
CAPRI: 1653 Willow Pass Rd., Concord, 687-4310
CENTURYS: Nimitz Fwy., Oakl., 562-9990
CINE 7: 3814 MacArthur Blvd. bet. 35th Ave. and High, Oakl., 530-3382
ELMWOOD: College at Ashby, Berk., 848-0931
FESTIVAL: Hesperian and A St., Hayward, 785-8000
GRAND LAKE: Grand Ave., Oakl., 452-3556
HAYWARD 5: 24800 Hesperian Blvd., Hayward, 786-3000
HILLTOP MALL: 1303 Hilltop Mall, Richmond, 223-2288
NORTHSHORE: 1828 Euclid, Berk., 841-2648
OAKS: 1875 Solano near Berkeley, Berk., 526-1836
PARKWAY: Park Blvd. and E. 18th, Oakl., 835-3535
PIEDMONT: Piedmont at 41st, Piedmont, 654-2727
RIALTO: 841 Gilman, Berk., 526-6669
ROXIE: 17th and Telegraph, Oakl., 893-3311
SHOWCASE: Broadway at 51st, Oakl., 654-3600
SOUTHLAND CENTER: Hayward, 783-2601
SOUTH SHORE CINEMA: So. Shore Shopping Center, Alameda, 521-4200
U.A. CINEMAS: 2274 Shattuck, Berk., 843-1487
UC THEATRE: 2036 University, Berk., 843-6267
WALNUT CREEK CINEMA: 1649 North Main, Walnut Creek, 935-3770

ACT CINEMAS: (1) **WIFEMISTRESS**, daily at 7 and 9, with Sun. matinees at 1, 3 and 5 and Memorial Day matinee at 5, (2) **THE FRENCH DETECTIVE**, opens Fri/25, daily at 6:55, 8:45 and 10:35, with Sun. matinees at 1, 3 and 5 and Memorial Day matinee at 5.

ALAMEDA: (1) **CHINA SYNDROME**, opens Fri/25, (2) **GREASE**, plus **FOUL PLAY**, (3) **COMES A HORSEMAN**, plus **COMING HOME**, call theater for times.

ALBANY: **MANHATTAN**, daily at 7 and 9, with matinees Sat.-Sun. at 1, 3 and 5 and late shows Fri.-Sat. at 10:50.

BERKELEY: **SAME TIME NEXT YEAR**, plus **THE PROMISE**, opens Fri/25, call theater for times.

CALIFORNIA: (1) **BLAZING SADDLES**, (2) **THE DEER HUNTER**, (3) **COMING HOME**, plus **COMES A HORSEMAN**.
CAPRI: **BATTLESTAR GALACTICA**, daily at 6, 8:15 and 10:30, with matinees Sat.-Sun. and Memorial Day at 1:30 and 3:45.

CENTURYS: (21) **THE WIZ**, weekdays at 8:30, Fri. at 8, Sat.-Sun. at 3:45 and 8, Memorial Day at 4:15 and 8:30, plus **THANK GOD IT'S FRIDAY**, weekdays at 6:45, Fri. at 6:15 and 10:20, Sat.-Sun. at 2, 6:15 and 10:30, Memorial Day at 2:30 and 6:45, (22) **RICHARD PRYOR IN CONCERT**, opens Fri/25, weekdays at 8:15, Sat.-Sun. and Memorial Day at 1:30, 4:45 and 8, plus **PHANTASM**, weekdays at 6 and 9:40, Sat.-Sun. and Memorial Day at 3, 6:15 and 9:30.

CINE 7: SWAP MEAT, plus **HOLLYWOOD BOULEVARD**, call theater for times.

ELMWOOD: **PICNIC AT HANGING ROCK**, daily at 8:30, with matinees Sun. and Memorial Day at 1 and 4:15, plus **THE TOY**, daily at 6:45 and 10:30, with matinees Sun. and Memorial Day at 3.

FESTIVAL: (1) **A LITTLE ROMANCE**, daily at 12:45, 2:50, 4:55, 7:15 and 9:20, (2) **BLAZING SADDLES**, daily at 1:30, 3:15, 5, 7:05, 8:50 and 10:35, (3) **THE RAVAGERS**, opens Fri/25, daily at 3:30, 7:05 and 10:30, plus **WARLORDS**, daily at 1:45, 5:10 and 8:45, (4) **SWAP MEAT**, daily at

1:45, 5:05 and 8:45, plus **VAN NUYS BOULEVARD**, daily at 3:20, 7 and 10:20, (5) **GREASE**, daily at 12:45, 2:50, 4:55, 7:15 and 9:20, (6) **SUPERMAN**, daily at 1:40, 4:20, 7:10 and 9:45.

GRAND LAKE: BLAZING SADDLES, weekdays at 6:30 and 10:15, Sat.-Sun. and Memorial Day at 1, 5:55 and 9:55, plus **OUTLAW JOSEY WALES**, weekdays at 8, Sat.-Sun. and Memorial Day at 2:35 and 7:35.

HAYWARD 5: (1) **THE PRISONER OF ZENDA**, opens Fri/25, daily at 1:30, 3:30, 5:30, 7:30 and 9:30, (2) **FRENCH WOMAN**, daily at 1:50, 5:30 and 9:10, plus **WINTER KILLS**, daily at 3:40 and 7:20, (3) **CHINA SYNDROME**, opens Fri/25, daily at 2, 4:20, 6:40 and 9, (4) **MANHATTAN**, daily at 2, 3:55, 5:50, 7:45 and 9:40, (5) **LOVE AT FIRST BITE**, daily at 1:35, 3:30, 5:20, 7:20 and 9:15.

HILLTOP MALL: (1) **BLAZING SADDLES**, daily at

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824-2506

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HOUSING & PROPERTY

COMMERCIAL SPACE

Bay Guardian

Assorted studio and office spaces available in sunny Mission. Brick building with skylights, ground floor, easy parking. We will sub-divide to suit; various sizes possible. NOT RESIDENTIAL SPACE. 30¢ per sq. ft., Utilities included. One year lease required. Call Shyrl 824-7660.

COMMUNITIES

I'm Interested in Talking

with other people about a cooperative living arrangement, in harmony with natural systems. Guardian Box 13-39-B

Commune

Cooperative household seeks two additional members committed to open communication and intentional family living. Vegetarian, no pets or tobacco. 552-0911.

Eco-commune

Intentional community does salvage in Bay Area, shares living space & social life. Mutual support, increased spiritual & ecological consciousness, music. Learn to use tools & be aware of your own body doing work yoga. Nonsexist, nonracist. Accepting applications. Omega Salvage 843-7368. Leave message.

Room in communal artists' house, some studio space. 467-8721

COUNTRY PROPERTY

1 acre lot overlooking Lake Oroville. Good recreation site. Well. Mobile home okay. \$11,900. 232-4006.

A special place in the foothills of Sangre de Cristo Mts., north of Taos, NM, panoramic view, near national forest, skiing. \$1100/acre, 5 acre minimum, 665-1348.

HOTELS

Best Cheap Hotel

Guardian selection '78—Obrero Hotel and Basque Restaurant. Bed & breakfast from \$15 single, \$23 double. Immaculate rooms, large breakfast, traditional Basque family-style dinners nightly at 6:30—\$6 + tax includes wine. Reservations: 986-9850.

Bed & Breakfast Inn

Near Golden Gate Park. King, full & double, Victorian/Bahian style. on world-famous night. 2nd floor, a quiet neighborhood. Varied eating, drinking, dancing establishments. Antiques art. Visual poetry paintings. Riding tennis. Biking roller skating on Park. San Francisco CA. 94117. 1065 Haight Street. 415/864-1970

HOUSESITTING SERVICES

Housesitting—reliable, employed, references. Ruth M 777-6559 (9-5).

Stanford grad student, male, looking for house-sitting opportunity in SF, mid-June to mid-September please call Jim after 6 pm 326-5393.

Available Immediately

Responsible L.A. couple relocating to S.F. desire housesitting while purchasing real estate. 626-9871, 9 to 5.

Housesitting/Cleaning

Exceptionally responsible older student, female, needs quiet, pleasant place to care for while you're away. Will nurture pets & plants and give your home a thorough cleaning—two hours per day of residence (I do do windows.) By month preferred. (Other legitimate arrangements considered.) Guardian Box 13-36-N.

RENTAL SERVICES

SF Roommate Referral Service

\$7 fee. List your vacancy free. Over 100 vacancies. 610-A Cole St. 626-0606.

Need a Roommate?

San Francisco Roommates Bureau
SINCE 1967, SERVING THE BAY AREA, FEE GUARANTEED, SINGLES, CO-ED, PARENTS, STRAIGHT AND GAY.

956-6499

AD OF THE WEEK

MASSAGE

Licensed Professional Massage

The paws that refresh. Deep penetrating and light touch. Relaxing, warm atmosphere. JoAnn, 567-9878, 11 am-5 pm.

Computer Roommates
Matched by computer. Bay Area: \$2. 8 am to 10 pm. Seven days. 986-4331.

BERKELEY CONNECTION

EAST BAY RENTALS
HOUSES, COTTAGES, FLATS, APARTMENTS
And All Types of Shared Housing
Advertise Your Vacancies for FREE!
2840 College Ave., Berkeley 845-7821

RENTALS

Studios and one-bedrooms, \$205-\$355. Nicely renovated Victorian building. 312 Fillmore St. 431-3723, 543-2320.

RENTALS TEMPORARY

Union Street Sublet

Large 1-bedroom, furnished, garage available. July 1 through December 31. \$300/month. 771-1883

Sublet—view deck, June 15-September 1 non-smoker \$217/month—Linda 821-0499.

4 br house, Noe Valley. Furnished, view. Children welcome, no pets. July 29-Sept. 1. \$600 incl. utilities. 826-2109/751-6058.

Spacious four rooms, yard. Mission District. June 1 to Sept. 30. \$225/month plus utilities. 826-5409.

RENTALS TO SHARE

Sun On Our Deck

We are a terrific trio looking for a fourth to share our beautiful home & garden. We are gay & straight, male & female, meat-eating and vegetarian, smoking & non-smoking. We love to create films, music, dance, books, massage, & delicious meals. Prefer employed professional woman over 25. Rent \$212. No pets. 821-4621.

Creative, energetic person to share sunny ten-room restored Victorian house on Potrero Hill with 2 others. Views, decks, fireplace, yard. \$180. 821-0366.

Person wanted to share sunny, pleasant apartment in safe neighborhood. Should be responsible, employed and want to create a open sharing home. Cats welcome. Call Marianne 752-6183, 622-9543.

Woman, 33, seeks one/two working roommates to share large 3 bedroom, 2 1/2 bath Diamond Heights townhouse w/ patio, atrium, workspace, garage, laundry facilities, convenient location, quiet street. 826-2090 after 5:30.

House To Share

Attractive Westlake District, near Lake Merced, with working male. For responsible persons only. Patio & backyard. Good parking. Near buses. \$175/month plus security. 992-0297 eves/weekends best.

Woman 25 +. Share huge house, weekend dinners. Hot tub. \$80. 665-6578.

Large 6-room flat, hardwood floors, fireplace, very sunny. \$125. Richmond District. 387-9364, 387-7900.

Wanted room mate. Single/couple, for June/longer. Three room, eat-in-kitchen, sunny garden view apartment. Rent from \$125 to negotiate. Ashbury Street. Call morning/evening 863-7154.

Amiable, responsible woman wanted to rent bedroom and share house in quiet treelined Pleasant Hill neighborhood with male (34). Large yard (gardeners welcome), laundry, garage, pool. 2 miles to BART, close to Sun Valley, pet OK. Cohab. agreement. PJ 954-8644 (days), 932-6732. \$165 + 1/2 util.

Yes! You can live in the beautiful Marina. Quiet writer seeks neat fiscally responsible person to share 2 bdrm. flat. Big backyard, convenient. \$175/mo. 1st. last. \$60 cleaning. 885-2378. Avail. 6/1.

Flat to share: large attractive flat with fireplace & backyard near Golden Gate Park to share with quiet considerate person. \$180/mo plus deposit. Please contact Tom Berman, 387-1095.

Female wanted (non-smoker) to share 2-br home, near ocean & G.G. Park with tall healthy W/M 35. \$125 includes util. 681-7689.

Share 7 room Pacific Heights Victorian flat with 2M & 1F. \$122. Call Howard at 921-5305 work, 922-7581 home.

Share large Potrero Hill house with male, female. Fireplace, view, etc. \$180 plus. 641-9405.

Two women want harmonious third to share spacious Pacific Heights flat. Non-smokers, fireplace, furnished. \$215. Call Joyce, after 4, 921-9561.

Woman, 25, and two men, 33 and 40, seek roommate to share Oakland Spanish style house with panoramic view. Must be willing to cook one night per week and share chores and utilities. Prefer, but not committed to a woman to balance the house energy. \$165. Call Steve, Linda or David, 465-7796.

Creative working female seeks another cheerful woman to share huge beautiful Victorian flat in Ashbury Heights. Almost like living alone for \$282. Call 481-3045 or 285-4809 for details.

\$142.50 Flat, spacious, sunny 5. Share w/one Straight, quiet. Dolores Street. 285-6052.

Man seeks woman to share pleasant home near ocean. \$125/mo. 681-4055.

Share modern unfurnished North Oakland flat with one. Darkroom. \$162, utilities, \$50 deposit. 655-0728.

Modern 2 bedroom apartment, 10th & Irving, near park, 1 1/2 baths. Good transportation. Share with male lawyer. Seek non-sexist man/woman. \$175. Available 6/1. 661-2003 after 5:30 pm and weekends.

The Cartoon Kitchen

COFFEE MALLOW

CUT UP 16 MARSHMALLOWS WITH WET SCISSORS AND MELT THEM GENTLY IN 1/2 CUP COFFEE. REMOVE FROM HEAT.



BEAT 1 CUP HEAVY CREAM TILL IT "PEAKS"—BUT NOT TOO STIFF.



WHEN THE COFFEE SYRUP STARTS TO THICKEN, FOLD IT INTO THE WHIPPED CREAM WITH 1/2 TSP. VANILLA, AND CHILL FOR A COUPLE HOURS.



SERVE IN LITTLE DESSERT CUPS.

LET'S SEE... ONE FOR YOU AND FIVE FOR ME!! WHENEVER WE HAVE THIS DISH, HE TURNS INFANTILE!



Female to share 2 bedroom flat. Inner Richmond. Non-smoker, no pets. Music or art major, preferably. \$125 plus utilities. deposit. 821-7505 or 826-9467

3 bedroom, 2 bath flat; AEK, fireplace. One male to share with male, female. 30. \$250. 626-1793.

Reasonable Housing Is Hard To Find

The Bay Guardian advertises the largest number of *Rentals To Share* in the Bay Area. And the *Communities, Rental Services* and *Space Wanted* categories are available to assist you in your search for shared housing or roommates. Call 824-2506 or use the Giant Grid Coupon to place your *Guardian Classified* ad now!

SPACE WANTED

Summer Sublet Wanted

or house-sit. 2-4 bedrooms in Berkeley Hills or SF. We will take good care, but have Labrador. Peter 654-5470.

Room Wanted

in shared house, Berkeley, approximately 6/15-8/15. Omnivorous ecology grad student. Peter, 486-3998 days.

Quiet, employed, heterosexual, non-smoker, 36; wants Noe Valley room. Prefer vegetarian household. Roger 673-7720, Room 521 (7-9 pm).

Vegetarian male, 33, seeking clean vegetarian household to join, prefer Richmond District, to \$175. Michael, 386-7599.

Employed woman, 31, and son, 5, want to share your house or large flat, pref. with fireplace, in North Beach area, to \$200, cooking, house-cleaning arrangement possible. 776-9292 before 6/16.

Out of state law student seeks Bay Area sublet or house sitting June through August. Call Ron collect (617) 282-5947.

Summer Sublet Needed

Woman law student, very reliable, needs pleasant one or two bedroom, June-August. Please call 824-8579, and leave a message with Rick.

Professional writer seeks quiet place to work, sublet okay 681-5254.

LEARNING & GROWING

ARTS & CRAFTS

Calligraphy

See your idea in beautiful writing! Poems, quotes, invitations, business cards... Or learn to do calligraphy yourself in my classes through the Open Education Exchange or the YMCA. Call Toni 648-4432 for details.

The Painting Experience

Creative painting as a means of expression and self-discovery. Classes and workshops in San Francisco. Michell M. Cassou, 564-8515

DANCE INSTRUCTION

EARTHY STUDIOS

SHERI GAIA, DIRECTOR

Former soloist with the Netherlands Dans Theater
Classes in Modern and Ballet
Call 626-4622 for brochure
223 Mississippi St. S.F.

Earthly Company auditions—see EMPLOYMENT: AUDITIONS.

'79 Summer Classes

Special issue will be on sale May 30

Be sure your class is listed—the deadline for ads in the *Classified Learning & Growing* section is Friday, May 25, 3 pm.

Call 824-2506 for information.
GUARDIAN CLASSIFIED
The People Connection.

HEALTH & FITNESS

Health Is A Happy Body

Feel secure that you've received all the exercise you need in 20 minutes a day with Psychocalisthenics, the revolutionary new no-sweat/no-stress exercise system from Arica. Classes forming now. Call for free introductory session. Arica SFA, 1967 Sutter, San Francisco, 567-6398.

Running For Beginners

SF and Oakland. With coaching, running can be a pleasurable way to exercise and relax. Information: 885-3053. Robert W. Cromey, therapist and runner.

HYPNOSIS

Stop Smoking Through Hypnosis
Hypnotic, behavioral, and group interactional techniques. Four sessions, \$35. Don Schubert, M.A. 221-4810 ext. 424, 661-6581.

LANGUAGES

Bay Area Language Center

All languages, native teachers. Spanish, French conversation sessions. \$5/hour. BART stop. 552-9899, 1-5.

German, Spanish, Czech

Language study. For travel, school, conversation, grammar, literature. All levels. Private/semi-private. Alice, (415) 989-4110.

Italiano

La bella lingua. All levels. Group or private. North Beach. Brian, 397-9082.

JAPANESE

Beginning class starts every month
Choice of times, am/pm/eve/Sat. 1-2-4 times w/ky
Course fee: \$110 (16 sessions)
Small serious groups—choice of fast or slow
Higher levels, private lessons also available
Phone 956-8325 for more information.
Near BART, ferry, buses, economy parking
JAPANESE LANGUAGE WORKSHOP
16 California St. SF

METAPHYSICAL

Ghost Adoption Agency

A lifetime of exciting experiences can be yours, when you adopt a homeless ghost. Send S.A.S.E. for application and information to Ghost Adoption Agency PO Box 757, Cotati, CA 94928.

Theophany

Hermetic alchemy, the Kabbalah, the I Ching, Tarot and classical astrology. Classes monthly. The Evanescent Press. 665-3291.

Your Personal Horoscope

Have your natal horoscope chart professionally drawn. Send \$7.50 with your name, address, date, time and place of birth to: Force, Box 3146, Palo Alto, CA 94305. (521 Del Medio Ave., Mountain View 94040).

MUSIC & VOICE

Piano Instruction

Professional soloist and accompanist specializing in chamber music repertoire. M.A. UC Berkeley. M. Rozofsky 841-6009.

Vocal Coach—Jazz, Rock, Pop

Breathing, articulation, mike technique, stage presence, etc. Private sessions. Beginners & advanced. Special rates for groups. Ann Channin, 647-0730, SF.

Learn Piano

Piano lessons, your home or mine. Jazz & classical; theory included. Julie 626-3131.

Tabla Master

Ustad Alla Rakha (Ravi Shankar's drummer) will teach tabla, beginning through advanced, this June and July in SF. 863-0663

Jazz/Classical

Piano instruction working with the building blocks and essentials of improvisational and/or traditional music. All levels. Rob Seiznick, BA. 848-5356.

Banjo Instruction

for beginning, intermediate & advanced pupils in sing-a-long, Dixieland, traditional jazz. By Dave Marty (415) 334-1817.

Let Your Fingers Do The Picking

Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? Ask for Tom, 826-2136, late afternoons.

Concertinas Make Beautiful Music

Only instrument invented by a scientist. Play any music, any key. Easy to learn, fun to play. Free demo & info about lessons & instruments. Write Concertinas, 2143 40th Ave., SF 94116. Phone 564-4326.

Electric Bass

Basic technique, sight-reading and theory. \$10 per lesson. Doug Stock, 863-7273.

Private Piano Lessons

Children and beginners a specialty. Reading, improvising, theory, technique. Sunset District. Call Helen at 564-7508.

PERSONAL GROWTH

Center For Human Evolution

Primal feelings, confusion, guilt can be resolved in Experiential Integration® sessions. \$15-\$25/hr. Carl Woebecke, M.A. (415) 453-8853.

To consult with a caring person, call Rabbi Alea Burkow, 681-4055.

Growth Group

A supportive environment to make the journey back from loneliness and isolation to warm and intimate relationships that enhance rather than stifle growth. Led by a licensed counselor with eight years of experience. Tuesdays or Wednesdays, 8-10 pm, Berkeley hills, sliding fee scale. Private counseling also available. Michael Walley, M.A. (Lic. #M6430), 526-0611.

Are you deeply committed to evolving spiritually and desiring to expand the realm of your sexual experiences in a loving environment? Send a brief spiritual and sexual autobiography to Guardian Box 13-36-G.

Ouspensky-Gurdjieff Centers

Accepting students. 566-6531 SF; East Bay 526-3825.

CHOOSE LIFE through the NORTHERN LIGHTS EXPERIENTIAL SEMINARS

learn the skills you need to transform your psychological inertia
Weeklong—Weekend—One Day
Write/Call for specifics

375 MacArthur Blvd., Oakland 94610 834-3271

Primal Therapy

intensive and follow-up. The Center Within at The Berkeley Center, 2820 Adeline, Berkeley 94703. (415) 548-3543.

Rolfing

Experienced certified Rolf committed to Rolfing percentage of clients for less than full fee. Call Marshall Levin at Rolfing Associates, 922-3478.

Holistic Therapy

Growth therapy to develop inner strength to deal with today's difficulties. Integrates mind, body and emotions. Individuals and couples. John O. Lindseth, M.A., M.F.C.C. Call 386-0783 for information/appointment.

Tuesday Ongoing Group

Combines running, body work, group therapy, and discussion of sex, money, spirituality, communication, etc. Robert W. Cromey, licensed therapist. 885-3053 for information.

Massage Workshop

Weekend in the Country

June 1-3, June 15-17

Beautiful country setting on Mt. St. Helena, near Calistoga. Instruction by certified massage practitioners. Gourmet vegetarian food, yoga, hiking, swimming, jogging instruction, sauna, hot springs, peace and relaxation, \$55. Carpooling/gas available. Call...

Ira Ilson, M.A.

Health Counselor, Masseuse (licensed)
626-3131
(private consultation and treatments in SF)

Tantra

Women exploring inner man, men exploring inner woman. Support group, private guidance, seminars for intimates. 843-5036, 845-1132.

Creative Persons

Remove blocks through body work and interpersonal growth. Experienced professional 841-6500 ext. 496.

Drop-In Group

A warm, open place for growth, sharing, meeting new people. Thursday evenings, Berkeley, \$5. Ernest Isaacs, 524-1074.

GESTALT INSTITUTE OF SAN FRANCISCO

Awareness Program Every Monday, 6-8 pm

Focuses on awareness and personal growth. Drop in when you can, stay as long as you want. Groups led by advanced trainees under the supervision of Institute members. Fee: \$5 per visit at the door.

320 Judah, San Francisco
564-6804

Surrogate Sex Therapist

for men with premature ejaculation, erection dysfunction, little experience. Also preorgasmic women. Literature available. Call 548-5477 or write Box 9404, Berkeley 94709.

Integral Counseling Center OF THE CALIFORNIA INSTITUTE OF ASIAN STUDIES

A holistic approach—harmonizing and integrating the spiritual, mental, emotional and physical aspects of one's being. Individuals, couples, families and groups.

CRISIS AND GROWTH COUNSELING

Sliding fee scale

3736 20th St. 648-2644

Join Bisexual Center

Support groups, workshops, counseling, social activities, panel discussions, newsletter. Write PO Box 26227, San Francisco, CA 94126.

THE WAY HOME COUNSELING CENTERS

Humanistic counseling/therapy sessions for individuals, couples, families. Ongoing groups. Relationship and separation counseling, family conflicts and personal growth. Multi-disciplinary professionals.

Day/evening appointments, including weekends. Sliding fees. No paperwork hassles, no waiting period.

Practice-oriented internships for Marriage, Family, Child Counseling licensure candidates

928-0595 in SF 932-4682 in Walnut Creek (No walk-ins, please)

PHOTOGRAPHY

Nude, Glamour, & Fashion

Photography classes & workshops taught by well-known photographer Bernie Lustgarten. Call for free brochure. 552-8110.

Photography classes & darkroom rentals: color, B/W. Beginning—advanced. Free brochure. Call SF Center for Visual Studies (415) 285-7114.

SCHOOLS

Parents, Teachers:

New Effective Learning School opening this fall, San Francisco. Individualized program for creative thinkers. Remedial instruction available 386-7027.

The Summer Classes Issue

will be published May 30. Deadline for advertising in the Classified Learning and Growing section is Friday, 5/25, 3 pm. Call 824-2506 to place your ad now!

SPECIALIZED COURSES

Weekend TV Production Workshop
Taught in live TV studio. No previous experience necessary. Call 285-0776, Cable Channel 25.

Learn To Fly

Introductory flight \$10 with ad. Approved for veterans, foreign students. Flightways Academy, Oakland Airport, 569-3899.

SPIRITUAL GROWTH

9 Ways Of Zhikr

A classical method for attaining the state of liberated consciousness. Breathing, Moving, Singing, Ecstasy, 2-day course, May 26, 27. Arica, 1967 Sutter, 567-6398.

Baha'i

Informal discussions, Thursdays 7:30-9:30: 170 Valencia St., SF. 431-9990. "The earth is but one country." —Baha'u'llah.

TUTORING

Tutoring

Experienced teacher. Math, reading, K-12. John Muzzatti, M.A. 387-4316, 221-2137.

MERCHANDISE

ANTIQUES/COLLECTIBLES

Divine divan, Victorian, extra long couch. Excellent condition. 495-0440 eves.

AUDIO/VIDEO

BSR Turntable

Automatic shutoff. Instruction manual. \$50/offer. Eileen 824-7660 (days) 863-2798 eves.

BOOKS & PUBLICATIONS

Curious about Humboldt County? Read *Star Root*, Southern Humboldt's bi-monthly newsletter. Write PO Box 653, Garberville 95440 for free sample copy.

New York/Los Angeles Times

Sunday, SF, Berkeley, southern Marin, Palo Alto, Daily. Financial District, Pacific Heights. 332-4790.

The Free & The Unfree

a different American history book. By Peter Carroll and David Noble (Penguin Books).

HERBS & OILS

Sinsemilla

the exotic essence of female marijuana flowers, captured in an intoxicating perfume. Introductory offer. \$7.95/quarter ounce. Send check to Herrington Industries, Suite 548, 55 Sutter, SF, CA 94104.

HOME FURNISHINGS

Oriental Rugs

Beautiful handknotted rugs from Persia. 428-2192. Rugs, unclaimed 9' x 12', \$14.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd., SF.

Quilt (Golden Nagas), very warm. Beautiful green and orange color. Silk-screened. \$75. David, 552-4698.

FOAM

Free cutting—Sewing Service—Advice 5¢. Mattresses, Pedestal Beds, Cushions, Pads, Mats.

BRING THIS AD FOR THESE FRIENDLY PRICES

Campers' and Backpackers' ground pads:
¾x24x60 (approx) foam with skin \$1.95
¾x22x56 (approx) closed cell Ensolite \$6
1x27x76 Denim covered mat w/ tie \$14

Low Cost Foam Mattresses:

4" twin \$16; cover \$9.50
4" double \$22.95; cover \$11.50

Folding Beds and Accessories:

5" double folding bed w/pillows \$80
8" queen bench-bed w/pillows \$130
Knock-down butcher block frames \$130-\$140

THE FRIENDLY FOAM SHOP

1500 Ocean Ave., SF 585-3626
San Anselmo-Marin 456-9363
Albany-Berkeley 527-3626
Pleasant Hill-Concord 825-3626
Redwood City-Palo Alto 364-3626

Hours: 10-6 M-S, 12-5 Sundays

JEWELRY

Outstanding Antique

Sapphire ring, 2 KT, oval shape. Prime color. Over 1 KT diamonds. 18 carat gold setting. Asking \$600. 563-3196.

MERCHANDISE WANTED

Wanted: Old *Jeopardy* games, not editions 6, 8 or 10. Cash or trade. 558-5846, weekdays.

Wanted: Fine Craft Works

Art objects, antiques, and gift items. On consignment, 30 days, or purchased. Busy tasteful shop near Fisherman's Wharf. Please call (415) 775-6410, 12-6.

Cash for girlie and adult magazines

also TV's, transistors, radios, silver dollars, etc.

Browse about, 491 O'Farrell SF 1:30-8:30 pm 673-8974

MISCELLANEOUS

"Hell No! We Won't Glow!"

Bumpersticker. Send \$1.50 to Wepco, Box 2941, Oakland CA 94618. (3254 Adeline, Berkeley 94703.)

6 Ft. Redwood Hot Tub

85,000 BTU heater, filter, pumps, timer. Moving. Used 1½ yrs. \$1500/offer. Leave message 843-8834.

MUSICAL

Hammond organ C-3 plus 2 Leslies. 665-7143, evenings.

OFFICE EQUIPMENT

Punch And Bind Like Crazy!

Like new plastic ring binding set, 21-ring punch and binder, 9/16" centers, \$300 for both. 863-8788.

PHOTOGRAPHIC

Minolta 101 with 50mm 1.7 Rokkor—\$165. Vivitar 75-205, 3.5—\$180; plus filters—\$30. 388-3820.

Photography classes and darkroom rentals. See LEARNING & GROWING: PHOTOGRAPHY.

NOTICES

AUTHORS/RESEARCHERS

Positive Publishing

Wanted stories, articles, comics, artwork and poetry of a positive & spiritual nature for possible publishing in a grass roots magazine. Guardian Box 13-36-BB.

Published writer (on violence) wants manuscript constructive criticism exchange (no money). Please send writing samples and SASE to Box 5153, Berkeley 94705.

Used car salesmen, both former and current, are sought for in-depth interviews by freelance writer interested in used car business. Call Robert at 647-8042.

Poems Wanted

Non-profit organization needs poems to publish. A great chance to see your poems in print! Send poems to ULC, 1786 Herschel, San Mateo, CA. 94403.

MESSAGES

"The Ring" aint all rotten, same you, like me, Lotsa puns, zany times/thangs, ha! "She" found "Lord" residing betwixt triplicate spheres: "rose" vestige gift to y'all—for dowry only

Timothy McWilliams: The city of love, poetry and music just opened her arms to you. Robin.

PERSONALS

Guardian Classified does not print last names, private addresses or telephone numbers in this classification. Personals advertisers must use a Guardian Box, PO box or commercial mail service box for replies (no exceptions). We do not want and will not accept advertising with a purely sexual objective. \$2 charge for copy changes or cancellation. Address *Guardian* Box replies to the appropriate number, c/o this paper.

Boy wants adult girlfriends. 44 year old boy has been running around to the teen discos, etc. with 15/16 year olds because they look older than him. Now, the mensa-quality entrepreneur health nut would like to find girlfriends over 21 for serious/fun adult relationships and possible LTA. Midpeninsula. Guardian Box 13-39-C.

Monogamous gay couple somewhat shy, not into bar scene wants to meet other gay women couples to share social fun (not sex) we share a deep concern for the human condition and at times are motivated to political activism. Collectively we enjoy movies-good food-walking-being outdoors-art-talking-laughing and good friends. Guardian Box 13-37-C.

Attractive professional & business woman, 39, seeks good-looking, non-smoking, childless, feminist, W/M under 36 & under 5'11" for dates & possibly more. PO Box 6761, SF 94101.

Mature, attractive, educated woman seeks male companion over 40 with fall opera tickets and leisure time. Box 2458 Berk. 94702.

Easygoing W/M professional, 54, married, seeks woman wishing discreet affair. I like talking, laughing, exploring, touching, caring. PO Box 3382, Walnut Creek 94598.

Attractive East Bay W/M

Age 30, slim, intelligent, sensitive, seeks compatible woman for films, nature, conversation. Guardian Box 13-36-W.

I Would Like To Meet

a single, educated prof'l attractive & sensual Asian or Caucasian man, 33-39, who is seriously interested in enriching his life via a caring & giving relationship. I am 35, intelligent, exotic looking, black and a single mother. I'm earning a doctorate in the mental health field. I'm lovable & loving & working at making my life rewarding & worthwhile. Write Guardian Box 13-37-D.

Attractive lesbian, weekend worker, seeks same for midweek encounter. Guardian Box 13-37-E.

Androgynous Prof. Male

5'8", 44, 150 lbs, seeks liberated woman as travel companion-several days month most anywhere in Calif. Bx 761, Oakland 94604.

Attr blk fe 30, who is married for now, but I need a friend for mental and emotional support as well. Hopefully some of you married men who understand what I'm saying, esp. if you need someone to talk to, date occ. Write occupant PO Box 2447 Berkeley CA 94702.

Are You A Man

who is a little bit crazy, serious, imaginative, energetic, spontaneous and cuddly? If so, W/F, 27, 5'8" would like to meet you. Guardian Box 13-36-X.

Mahler Madness

W/M, 32, seeks woman who is blown away by Mahler symphonies, for listening and other mutual pleasures. Guardian Box 13-36-Y.

Love

Yes there still is such a thing. I'm 33, tall, slim, handsome. Also creative, sensitive, cerebral. For me love is more mental than physical. Sex is the same, once the mind is turned on the body follows. Intelligent, good looking, females who enjoy speak ing with their eyes as well as their mouths write Bob PO Box 346, Mill Valley, CA 94941.

These pages are a schooner sailing crowded w/anglers, jostling & dangling hook & bait, seeking schools of calcoeds, shoals of single swimmers, whitefish, blackfish, & exotic species, e.g. groupers, blowfish, octopi (w/bondage apparatus par excellence), cunningly submissive jellyfish & disciplinarian-minded sergeant majors. There is a surface tension, sexually charged, betwixt fisherman & quarry—even tho the rod be wielded patently. The fish are wary; he could either be a Capt. Queeg or a Horatio Hornblower, and, likewise, feeling a tug on the line, the angler doesn't know: has he hooked a dolphin (challenging, sleek & slim, wondrous, wise, & wild) or just an old hobnail boot? This particular sailor stands 6 ft. tall w/his seaboots off. His hazel eyes alight w/humour, his hands strong & gentle; equally capable of drying a tear, or tearing the door off an outhouse. The crotch of his jeans is worn thin restraining an insistent & perpetual tumescence. . . . Actually, he's the deckhand beside me. I'm the lean one: sardonic, laconic, w/a crooked grin, a visage etched w/ the wisdom of a thousand ports, & a skull blossoming w/ more & varied flora & fauna than the galactic oceans. . . . Well, perhaps I'm both. . . . (who are you?) . . . the only way to find out is to overcome hesitation, ignore the slight shiver of propriety & foolish pride, reach for paper & pen, indulge your curiosity & boldness, & send a note (photo?) regarding yourself. We might make some mighty water-music together. Guardian Box 13-36-Z.

My Soul

is filled with joy, love, mystery. I spend time taking pictures, learning to ride horses, dreaming, thinking about social change, collecting old radio shows, reading science fiction, supporting people, studying psychology, spending time with young people under 12, working. I'm looking for a person who wants to nurture and be nurtured. This person is an attractive female (21-31) who is supportive, caring, romantic, zany, adventurous, reflective. I'm male 6-1, brown hair and beard, blue eyed. I value laughter, holding, singing, people. Would like to learn the chi, tarot, calligraphy, jogging, tennis, camping. Guardian Box 13-36-AA.

Male Film Freak Wanted

If you love film, have a well-developed sense of the absurd, are open and non-judgmental, I'd like to hear from you. I'm a 23-year-old woman, attractive, (brown hair/blue eyes), love laughing, talking, sensual pleasures. I'd especially like to hear from you if you're under 40, slim, dark, bearded. Drop me a line and maybe we can get together for an egg cream. Guardian Box 13-36-LL.

W/M 36 6'4" 200 lbs seeks female friend to join in celebration of our bodies by exchange of holistic sensual nurturing massage Guardian Box 13-36-JJ.

Jewish man 30, left-feminist, seeks feminist woman companion to share support, ideas, feelings and play. Guardian Box 13-36-KK.

Rainbow Family Gathering

Vegetarian man, lower 20s, seeks young woman friend and travelling companion to healing fest in AZ early July. Guardian Box 13-37-G.

W/M, 26, somewhat shy, yet assertive professional, sensitive, very considerate, intelligent, seeks tender, independent woman with like qualities, 23-32, who enjoys camping, tennis, travel, films, interesting ideas, good food, quiet evenings, to share mutual interests, romance. Guardian Box 13-36-DD.

Closet Bi-Sexual?

Married, 43, business woman wants contact — spoken, written, social, physical — with similarly inclined bisexual woman. Wondering whether this ad applies to you? You'll only know if you answer it! Guardian Box 13-39-D.

Do your freshly cut toe nails smell like fine, aged cheese? Be honest. Bright, sensitive, and resourceful W/M, 25, would like to meet a special woman for movie going, loud conversation, and complicated times. Guardian Box 13-36-LL.

There's a lid for every pot. This pot is petite, warm, into the human potential/spiritual movement, desires lid 34-44 made to order who is together, evolved, playful, for loving, marriage, and baby-making. Guardian Box 13-36-HH.

Woman, 30, pretty, serene, slightly rubenesque, caring, interested in meditation, nature, ecology, foreign movies, music and living with tall, gentle man 30-42, financially grounded, non-smoker who wants relationship based on mutual support and growth. Picture appreciated. Guardian Box 13-36-GG.

I am a 28 year old man, attractive, intelligent, dark hair, bearded Berkeley sort strong, gentle, caring, non-smoking with a good sense of humor. Im looking for a special woman to share the joys and struggles of a growing relationship. She is very intelligent, attractive aware of her feelings and enjoys sharing those feelings. She's assertive and strong yet gentle and caring. She's got dark hair, slim to medium build, and she knows she's pretty special. She's been reading the personal ads mainly for entertainment but she's thinking how nice it is to be with a man who really appreciates her and who has a lot to offer. So now she's thinking "Maybe I'll write to Guardian Box 13-36-FF."

What Am I Doing

in this great city by myself? I want to share movies, ballets, walks, talks, dinners, wine and fun with an intelligent, independent non-smoking female companion-lover of any race or color between 25-45. I am a trim, youthful single 45 year old involved W/M with lots of time for the right person. Guardian Box 13-36-CC.

Read Me

I am a 24 year old male who would dearly love to meet a woman who is enough like me to wholeheartedly enjoy exploring a friendship with me. I am someone who is: easygoing, accepting of all things but motivated to change those that don't work; confident and unafraid, but aware of my limitations, enthusiastic, creative, and intelligent; someone who concentrates on goodness and similarities between people rather than negative qualities; not at all macho or sexist; a lover of people and deep relationships; refuses to be dishonest or unkind; has never felt jealousy and probably never will. My passions are computers and music, either playing (trumpet and piano) or listening (Crusaders, Ken McIntyre, Genesis, Sondheim) but yours needn't be. If we might click please send a thoughtful, open letter to Guardian Box 13-36-EE.

W/M, 40, teddy bear attitude with beard seeks woman interested in a warm cuddly relationship Guardian Box 13-36-R.

Single male in his late twenties, warm, sensitive, cosmopolitan, financially secure, new to Bay Area, seeks young elegant, sensual Caucasian or European women who enjoy honest quiet yet sophisticated relationships, and good times. Guardian Box 13-39-A.

Elegant sexy pretty prof brunette blue eyed 29yo seeks relationship with dark haired WM prof (preferably architect) late 30s confident casual mature practical. Guardian Box 13-36-T.

Prominent Fire Department Official
Slim W/M 35 who dislikes "single scene" wishes to meet attractive slender female 25-35 for possible permanent relationship PO Box 1186 Orinda Calif 94563.

"May, queen of blossoms" . . . welcome is she of the wild heart to know with me the fragrant hills of light, with branches sweet and all cloud white, with blue above and green about, in sunny, songful, silver air, in bright time's delight. Man of simplicity and earth, of California's oak and golden hills. 48, interested primarily in living and working with nature, and in love. P.O. Box 487, San Mateo, Calif. 94401.

Goodlooking & well-built young businessman would like to establish day time relationship with adventuresome & attractive lady. Your age or marital status unimportant. I am honest, considerate & very discreet. Let's have a good time. No pros please. Write without pressure. PO Box 582, Daly City, CA 94017.

Attractive, together, honest, sexy, intelligent, cheerful woman in early 30s seeks man with similar characteristics for friend/lover. Guardian Box 13-38-D.

Doctor, 32 this week, seeks birthday present: company of warm sophisticated woman, finely wrapped. Guardian Box 13-37-F.

W/M 170 lbs 5'11" 47 summers bearded (greying a bit) monogamous. From the right angle, in the right light & wearing my Yves St. Laurent jacket my looks might even thrill you (on the other hand they might not). Live on sailboat, work as X-ray tech, like good food & drink without much liking wine buffs or gourmets. Partake of films, books, music & sailing regularly, plays & symphonies, occasionally & whale watching seasonally. Seek easygoing lady. Cliff POB451 Point Richmond, CA 94807.

I'm a 36 yr old self employed male 6 ft 160 lbs. I'd like to meet a tall longhaired gentle natured woman. I enjoy hiking camping nature, world travel. I'm sensitive, gentle, not a tobacco user, healthy and easygoing. Interests include psychology ecology spiritual growth. Box 645 681 Ellis St, San Fran, Calif. 94109.

Lady's having dinner and cocktails by yourself is no fun. So this southern Cal. business exective who visits the Bay Area often seeks the company of an attractive, slim, sharp, broadminded 23-33 year old lady to escort and show him S.F. in the evenings I'm 42, 5'10", 155, well build, sharp, blue eyes, well off, generous, non smoking, social drinking, loves to eat kind of guy. So write me with your photo please, mine in return, to Hughy C., Box 89, Redondo Beach, CA 90277.

I am a young-looking, past-60 W/M, using a cane, practiced law in New York for many years and am outstanding in my field. I would like to meet an attractive, intelligent female, good dresser, a young 40-45, for opera, ballet, movies, restaurants. I am blunt, honest and sensitive—sex is not a must, but preferred. Guardian Box 13-36-F.

Parallel Lines

Two people. San Francisco. Rock 'n' roll. Laughter. Wild adventures. Together. I'm a non-sexist W/M, 28. You're an intelligent, sensual, politically aware W/F, 20-30. Guardian Box 13-36-H.

Wish to meet affectionate, intelligent, slightly off-beat man for friendship and love. I am W/F, 25, love music and writing. Guardian Box 13-36-J.

Hello

I'd like to meet a woman to share life with warmth, and myself. An "equal"—that'll make for some interesting sparks between us. Someone I'd care for and who'll care for me. I break new paths by exploring social groups and the city. I get intense about ideas, issues, in conversation, and with music. To shake out the dust I play volleyball and ski. I relax with friends laughs, music, books, and outside on sunny days. W/M 36 6'2" single, attractive, science background, vital. Guardian Box 13-36-K.

W/M 5'8", 31 professional fun loving marriage minded enjoy camping swimming seeking tall medium or heavyset women with same interests photo please. Guardian Box 13-37-B.

Reasonably clean old young man who finds delight in bright and attractive woman (25-39) women offers rare combination of roles: friend, lover, father figure. I am bright, energetic, nice, often funny, generous, usually charming, own a house full of art, books, toys and good wine. Love travel, food, theater, my job and my friends. It's a full life but I want more. Guardian Box 13-36-L.

Attractive, slender couple, 27, seeking same for fun, togetherness Box 27004 SF 94127

Sincere, compassionate, understanding male desires sentimental sensitive explorative uninhibited female enjoying nature communication, needing friendship, trust POB 19084 Oakland 94619.

Non bar scene, tall (5'10"), attractive, Jewish professional woman, 28, would like to meet tall (5 ft-6'4") warm, sensitive, reasonably attractive Jewish professional man (28-35) for a mutual sharing, caring close relationship with enough space for each of us to grow. Guardian Box 13-36-E.

Very attractive & well built young businessman in 20s would like to meet attractive lady 18-35 who is open to a living together arrangement. I can take care of all expenses. I seek a total relationship with a caring, affectionate lady who will be treated as an equal. If you are sincere please write PO Box 582, Daly City, CA 94017.

Tall, handsome, sexy man (27) into physical fitness and populist politics, who enjoys cinema, dancing, fresh air and soft conversation by candlelight, wishes to meet a pretty woman who is warm, life-loving, and supersensuous for sharing fun, friendship, and possible lasting relationship. (Prefer SF and Marin) Guardian Box 13-36-M.

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The Bay Guardian publishes legal notices for San Francisco County only. Please call 824

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38212

The following person is doing business as PROPAGANDA PREDATES DESIGN/PROPAGANDA STUDIO (2 names), 22 Gilbert, San Francisco, CA 94103. Charly Franklin, 22 Gilbert, San Francisco, CA 94103. This business is conducted by an individual. Signed Charly Franklin. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979.

Pub. Dates: May 16, 23, 30, June 6, 1979.
BG-13292

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 37948

The following person is doing business as THE WORD, THE WORD COMPANY, WORD (Three names), 2245 Sacramento, San Francisco, CA 94115. Randy Georgi, 2245 Sacramento, San Francisco, CA 94115. This business is conducted by an individual. Signed Randy Georgi. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 27, 1979.

Pub. Dates: May 9, 16, 23, 30, 1979.
R-97718

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38334

The following person is doing business as MIDDLE YEAR CHRISTIAN SINGLES, 1112 Market, San Francisco, CA 94102. Kay Anderson, 474 Blackstone Dr., San Rafael, CA 94903. This business is conducted by an individual. Signed Kay Anderson. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 18, 1979.

Pub. Dates: May 23, 30, June 6, 13, 1979.
BG-13301

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38333

The following person is doing business as MANDALA, 215 Concord, San Francisco, CA 94122. Martin Albert Napoli, 215 Concord, San Francisco, CA 94122. This business is conducted by an individual. Signed Martin A. Napoli. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 18, 1979.

Pub. Dates: May 23, 30, June 6, 13, 1979.
BG-13302

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 37942

The following person is doing business as R.C.O. PUBLICATIONS, 1101 Pine #201, San Francisco, CA 94109. Richard C. Osborne, 1101 Pine #201, San Francisco, CA 94109. This business is conducted by an individual. Signed Richard C. Osborne. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 27, 1979.

Pub. Dates: May 2, 9, 16, 23, 1979.
BG-13271

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38210

The following person is doing business as COMPUSULT, 227 Surrey, San Francisco, CA 94131. Edward Harrington, 227 Surrey, San Francisco, CA 94131. This business is conducted by an individual. Signed Ed Harrington. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979.

Pub. Dates: May 16, 23, 30, June 6, 1979.
BG-13298

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 37822

The following person is doing business as OCELOT INTERNATIONAL, 1550 Bryant, San Francisco, CA 94103. Marc C. Ash, 1550 Bryant, San Francisco, CA 94103. This business is conducted by an individual. Signed Marc C. Ash. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 20, 1979.

Pub. Dates: May 2, 9, 16, 23, 1979.
R-77839

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises: 215 West Portal, San Francisco, CA. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: ON-SALE GENERAL PUBLIC EATING PLACE. Signed Bagatelle, Incorporated.

Pub. Date: May 23, 1979.
BG-13307

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38331

The following persons are doing business as MANTECA FILMS, 308 11th Street, San Francisco, CA 94103. Josh Hanig, 268 Ripley, San Francisco, CA 94110. David Davis, 6329 Colby St., Oakland, CA. This business is conducted by a general partnership. Signed Josh Hanig. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 18, 1979.

Pub. Dates: May 23, 30, June 6, 13, 1979.
BG-13304

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38216

The following person is doing business as EUREKA'S EXECUTIVE CLUB, 44 Montgomery, 5th Floor, San Francisco, CA 94104. Judy Pauline Thomas, 379 Naples, San Francisco, CA 94112. This business is conducted by an individual. Signed Judy Thomas. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979.

Pub. Dates: May 16, 23, 30, June 6, 1979.
BG-13299

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38215

The following person is doing business as MICHAEL E. BRADY AND ASSOCIATES/COMPUTER CO-OPERATIVE (2 names), 320 Vallejo, Millbrae, CA 94030. Michael Edward Brady, 320 Vallejo, Millbrae, CA 94030. This business is conducted by an individual. Signed Michael Edward Brady. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979.

Pub. Dates: May 16, 23, 30, June 6, 1979.
BG-13297

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38332

The following persons are doing business as HARE/HARE ENTERPRISES (2 names), 754 Columbus, San Francisco, CA 94133. James Jude Wallrabenstein, 2434 Bonar St., Berkeley, CA 94702. Duane Byron Busby, 2434 Bonar St., Berkeley, CA 94702. This business is conducted by a general partnership. Signed James J. Wallrabenstein. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 18, 1979.

Pub. Dates: May 23, 30, June 6, 13, 1979.
BG-13303

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 37837

The following persons are doing business as AMEXMA, 50 Berry, San Francisco, CA 94107. Lars S. Heyerdahl, 312-A Fourth Avenue, San Francisco, CA 94118. Knut A. Akseth, 219 Whitney, San Francisco, CA 94131. This business is conducted by a general partnership. Signed Lars S. Heyerdahl, Knut A. Akseth. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on April 23, 1979.

Pub. Dates: May 2, 9, 16, 23, 1979.
R-77852

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises: 683 Clementina, San Francisco, CA 94103. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: ON-SALE BEER & WINE BONA FIDE EATING PLACE. Signed Stanley Ansel Maynard.

Pub. Dates: May 2, 9, 16, 23, 1979.
R-77852

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 37896

The following person is doing business as BLAYNE ALLEN CHRISTIAN S.R.A.-C.R.A. REAL ESTATE APPRAISALS, 2854 Steiner, San Francisco, CA 94123. Blayne Allen Christian, 1594 Treat, San Francisco, CA 94110. This business is conducted by an individual. Signed Blayne Allen Christian. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 25, 1979.

Pub. Dates: May 2, 9, 16, 23, 1979.
R-77868

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38336

The following corporation is doing business as STERLING ASSOCIATES, INCORPORATED/STERLING ASSOCIATES PERSONNEL SERVICE (2 names), 1255 Post, Suite 740, San Francisco, CA 94109. Sterling Associates, Incorporated (California), 1255 Post, Suite 740, San Francisco, CA 94109. This business is conducted by a corporation. Signed T. H. Humphreys, Vice President, Sterling Associates, Inc. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 18, 1979.

Pub. Dates: May 23, 30, June 6, 13, 1979.
BG-13306

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38211

The following persons are doing business as IMAGES, 717 Castro, San Francisco, CA 94114. Robert Walter Sherwin, 717 Castro, San Francisco, CA 94114. Charles Michael Wienstroer, 4323 20th Street, San Francisco, CA 94114. This business is conducted by a general partnership. Signed Robert Walter Sherwin. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979.

Pub. Dates: May 16, 23, 30, June 6, 1979.
BG-13294

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38214

The following persons are doing business as NEW DAYS SOUTH, 850 Montgomery, San Francisco, CA 94133. RTD Investments, 850 Montgomery, San Francisco, CA 94133. Tiscornia Estate Company, 850 Montgomery, San Francisco, CA 94133. PAR Construction, Inc. II (California), 591 Camino de la Reina, Suite 510, San Diego, CA 92108. Robert H. Ziegler & Associates, Inc. (California), 438 Camino de Rio South, Suite 210, San Diego, CA 92108. This business is conducted by a general partnership. Signed Douglas B. Lloyd, Partner, RTD Investments. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979.

Pub. Dates: May 16, 23, 30, June 6, 1979.
BG-13293

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38213

The following persons are doing business as PASTA ALL'ITALIANA, 1521 Hyde, San Francisco, CA 94109. John W. Huson, Jr., 382 15th Avenue, San Francisco, CA 94118. Egidio Sponza, 382 15th Avenue, San Francisco, CA 94118. This business is conducted by a general partnership. Signed John W. Huson, Jr. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979.

Pub. Dates: May 16, 23, 30, June 6, 1979.
BG-13291

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38076

The following person is doing business as REDWOOD RECORDS, 3384 23rd Street, San Francisco, CA 94110. Holly Holmes Near, 565 Doolin Canyon Road, Ukiah, CA 95482. This business is conducted by an individual. Signed Holly Holmes Near. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on May 4, 1979.

Pub. Dates: May 9, 16, 23, 30, 1979.
BG-13283

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 37979

The following persons are doing business as THANCO FILMS, 3047 Baker, San Francisco, CA 94123. William Edgar Cohen, 3047 Baker, San Francisco, CA 94123. Michael Danty, 1725 Chestnut, San Francisco, CA 94123. This business is conducted by a general partnership. Signed William E. Cohen. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 30, 1979.

Pub. Dates: May 9, 16, 23, 30, 1979.
R-97716

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO. 752003
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of KIM EDWARD FLEISHELL for change of name. Whereas the petition of KIM EDWARD FLEISHELL has been filed in court for an order changing petitioner's name from KIM EDWARD FLEISHELL to KIMBERLY EVE FLEISHELL, now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 31st day of May, 1979, at 9 o'clock am to show cause why this application for change of name should not be granted. Dated April 24, 1979. Francis W. Mayer, Judge of the Superior Court.

MARTIN D. LURIE
Lurie and Satz
870 Market, Suite 608
San Francisco, CA 94102
(415) 981-4141

Pub. dates: May 9, 16, 23, 30, 1979.
BG-13284

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO. 752211
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of EILEEN PACK WHEELER for change of name. Whereas the petition of EILEEN PACK WHEELER has been filed in court for an order changing her name from EILEEN PACK WHEELER to EILEEN PACK TREMAIN, now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 6th day of June, 1979, at 9 o'clock am to show cause why this application for change of name should not be granted. Dated April 24, 1979. Francis W. Mayer, Judge of the Superior Court.

Pub. dates: May 9, 16, 23, 30, 1979.
R-97731

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 37941

The following person is doing business as CONES, 2205 Clement, San Francisco, CA 94118. Kenneth E. Burger, 33 Lyon, San Francisco, CA 94117. This business is conducted by a general partnership. Signed Kenneth E. Burger. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 27, 1979.

Pub. Dates: May 2, 9, 16, 23, 1979.
BG-13272

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38075

The following person is doing business as SOLITARY BEAST, 300 Buchanan, San Francisco, CA 94102. Merry Margaret White, 300 Buchanan, San Francisco, CA 94102. This business is conducted by an individual. Signed Merry White. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on May 4, 1979.

Pub. Dates: May 9, 16, 23, 30, 1979.
BG-13285

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38077

The following person is doing business as THE CITY GARDENER, 540 Sutter, San Francisco, CA 94102. Stephen C. Tollefson, 1130 Guerrero, San Francisco, CA 94110. This business is conducted by an individual. Signed Stephen C. Tollefson. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on May 4, 1979.

Pub. Dates: May 9, 16, 23, 30, 1979.
BG-13282

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38145

The following person is doing business as NATIONAL GAY RIGHTS MARCH BUTTONS, 332-A Sanchez, San Francisco, CA 94114. Scott Alpert, 332-A Sanchez, San Francisco, CA 94114. This business is conducted by an individual. Signed Scott Alpert. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on May 8, 1979.

Pub. Dates: May 16, 23, 30, June 6, 1979.
R-97826

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO. 752725
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of JEAN WILDER MAGGREGT for change of name. Whereas the petition of JEAN WILDER MAGGREGT has been filed in court for an order changing her name from JEAN WILDER MAGGREGT to AURA WILDER MAGGREGT, now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 22nd day of June, 1979, at 9:00 o'clock am to show cause why this application for change of name should not be granted. Dated May 3, 1979. Robert W. Merrill, Judge of the Superior Court.

Pub. dates: May 16, 23, 30, June 6, 1979.
R-97787

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38108

The following person is doing business as ALFRED ADLER INSTITUTE OF SAN FRANCISCO 7 Cameo, San Francisco, CA 94131. Henry Stein, 7 Cameo, San Francisco, CA 94131. This business is conducted by an individual. Signed Henry Stein. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 7, 1979.

Halley, Cornell & Lynch
50 California, 25th Floor
San Francisco, CA 94111

Pub. Dates: May 16, 23, 30, June 6, 1979.
R-97798

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38106

The following person is doing business as THE JEWELRY SERVICE COMPANY, 760 Market #742, San Francisco, CA 94102. Mr. Charbel Y. Kanaan, 207-F Boardwalk Ave., San Bruno, CA 94066. This business is conducted by an individual. Signed Charbel Kanaan. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 7, 1979.

Pub. Dates: May 16, 23, 30, June 6, 1979.
R-97797

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38012

The following person is doing business as THE CAT'S MEOW, 1996 Great Highway, San Francisco, CA 94116. Jane Price Weaver, 1996 Great Highway, San Francisco, CA 94116. This business is conducted by an individual. Signed Jane Price Weaver. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on May 1, 1979.

Pub. Dates: May 9, 16, 23, 30, 1979.
R-97743

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 38003

The following persons are doing business as THE 2'ND COMPANY, 855 Sansome, San Francisco, CA 94111. Robert Albert Lema, 116 La Goma, Mill Valley, CA 94941. Donna M. Schantz, 116 La Goma, Mill Valley, CA 94941. This business is conducted by a general partnership. Signed Robert Albert Lema. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on May 1, 1979.

Pub. Dates: May 9, 16, 23, 30, 1979.
R-97728

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GUARDIAN CLASSIFIED

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CITY CELEBRATION!

Starting next week, City Celebration will present music and dance concerts to a segment of the population that has the most difficulty acquiring access to affordable entertainment—the elderly. A series of free concerts honoring old people will begin on May 31 at the Bandshell in Golden Gate Park and will continue every Thursday, from 1 p.m.-3 p.m., until Oct. 4.

Elliot Katz, executive director of City Celebration, has made provisions to assure that seniors can take full advantage of the program. Katz has elicited the Police Escort Service to provide added protection during showtimes, and MUNI promises extra buses at the Bandshell at the end of each show. Senior citizens' groups from all around the city are participating by preparing box lunches and coordinating special buses to go to the concerts.

Up to four performances are scheduled each week—everything from classical, Indian and Japanese dance to jazz and folk music, jugglers and choirs—cutting a swathe across the musical and entertainment spectrum.

The line-up for the first show, on May 31, includes Ami, an Israeli folk dance company, Mimi and Le-sandra, performing classical dance from India, and the Michiya Hanayagi Dance Company, a Japanese dance troupe that has been together for more than 30 years and has toured all over the U.S. and Mexico.

The June 7 show includes acoustic guitarist Joshua Bowes, singing original material that's a musical mix of jazz, folk, rock and blues, the City College Choir performing Mozart's *Requiem* and virtuoso soprano whistler Jason Serinus performing operatic arias, Italian art songs and standards from the Thirties and Forties. The last act on the bill will be the five-member Pure Wine Dance Company, which mixes ballet, martial arts, modern dance and classical Indian dance.

Elliot Katz first got the idea for the senior citizens presentation during a Christmas Day celebration he sponsored in the Tenderloin, when performers circulated the downtown area spreading good cheer and musical uplift. The response was tremendous, and Katz realized that many seniors never have a chance to see live music.

Forty percent of the estimated 20,000 residents of the Tenderloin are old people, and more than 90% of the housing units in the area are one-bedroom or smaller. Because of lack of money and handicaps that afflict the elderly, many old people are restricted to cheap, confining apartments with entertain-

ment consisting of the communal TV in the lobby.

"Many senior citizens find themselves poor after retirement and anything but secure, contrary to how society tells them they will be," said Hilda Cloud of the Gray Panthers, an advocacy group helping seniors with housing and health problems.

"Most seniors live on fixed incomes, and inflation is stealing money from them," Cloud said. "There's not much money for food, rent and medicine, much less entertainment. With the senior citizens' concerts the important thing is that they'll be getting outdoors. And they'll be seeing different kinds of



music that they've never seen before. Just because they're older doesn't mean they stop learning."

Although the Thursday concerts are geared to creating a special, unifying day of entertainment for the elderly, Katz makes it clear that the concerts are not exclusively for old people.

"The music is diverse, and there's something for everybody," Katz said. "This is a celebration to share with others, to get people together. So if you plan to go to a concert, get in touch with some seniors and take them along."

The following centers will have buses for seniors going to the park on the days of the concerts: **Montefiore Senior Centers**, 3200 California, 346-6040. **Self-Help for Elderly**, 3 Old Chinatown Lane, 982-9171. **St. James Community Center**, 23rd and Fair Oaks, 647-6274. **Synanon**, Potrero Hill, 647-0440.

For information regarding bus routes to the park, call: City Celebration, 552-4387, MUNI, 673-6864 or Mission YMCA, 586.6990.



Above: Felicia Norton of the Pure Wine Dance Company in "Home," a series of dances in which the company builds a house with ropes, pulleys and a ladder.

Left: Members of the Michiya Hanayagi Dance Company.

CONFESSIONS OF A GASLINE OUTLAW

BY ANNE ALIAS *

It feels strange, being a fledgling outlaw.

Today, Monday, May 21, I got gas on the wrong day by the clever ruse of having no front license plate.

It just came over me all at once that I could do it.

I am an Even, according to the State of California. Evens could get gas on Sunday, May 20, when there wasn't any. Today only Odds could get gas, and today was when I had to get from Marin

* not her real name

County to The City on one-nineteenth of a tankful, which is not enough.

Actually, it wasn't my fault. I always thought "0" was an odd number until Monday, when I noticed the blue Toyota in front of me in the gas line ended in a "1." (Notice that I am not telling my full license number, in case an officer of the law is reading this.)

By means of lightning calculations, I realized it was hopeless. Unless...

I cased the joint, like we outlaws do. The old guy taking people's money wasn't even looking to see if people had self-served themselves the same amount of gas they were paying him for ("\$11.52, you got? O.K."). Also, he had a blue wool hat pulled down over his ears all the way to his clavicles.

He was in front of me, see, where my license plate isn't, so it was easy to grab the hose and pump myself a tankful.

The evidence that this was not a premeditated crime has to do with the reason I have no front license plate. In fact, I have a front license plate, but it is not on the front of my car. It is under a nota-

ble collection of fine old newspapers on the floor of the front seat. I am saving these newspapers until I get time to clip the significant articles I feel sure are in them.

All of this relates to the reason I carry a screwdriver in my car, which is not as sinister as it sounds. For years, I had only one license plate. The car came that way. Then a highway patrolman noticed it. As a result of his vigilance, I had to go to the Department of Motor Vehicles and buy two entirely new plates, after removing my old one with the screwdriver and yielding it up to the authorities.

One of the two new license plates I promptly screwed on the back of my car, where it seemed to belong. The other I somehow never got around to, but in case I find some extra time or clean out the old newspapers, I keep the screwdriver ready at all times.

So that's how you do it. Not that I'm advising anyone to break the law. Also, it might not work in full-service stations where the guy goes around behind your car.

But, like we say on the street (grunting out the words past our cigars), you play it like it lays. ■